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A CATALOGUE

OF

SCULPTURE

IN THE DEPARTMENT OF

GREEK AND ROMAN ANTIQUITIES

BRITISH MUSEUM

BY

A. H. SMITH, M.A.

ASSISTANT IN THE DEPARTMENT

VOL. II.

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PREFACE.

THIS, the Second volume of the Catalogue of Greek Sculpture, has been prepared, as was the First, by Mr. Arthur H. Smith, Assistant in the Department of Greek and Roman Antiquities.

The sculpture and architecture with which it deals are mainly the fruit of four separate expeditions promoted by Her Majesty's Government: (1) that of Sir Charles Fellows in Lycia, 1842; (2) that of Sir Charles Newton at Halicarnassos and Cnidos, 1856; (3) that of Sir R. Murdoch Smith and Commander Porcher to Cyrenè, 1861; and (4) that of Mr. J. T. Wood at Ephesus, 1863–1874.

Among the sculptures the most important, from an artistic point of view, are those of the Nereid Monument at Xanthos, in Lycia. Yet these sculptures have not hitherto been described in a comprehensive manner except in a memoir by Professor Michaelis in the *Annali* and *Monumenti* of the German Archæological Institute in Rome, 1874–5. Similarly the architectural and sculptured remains of the later temple of Artemis at Ephesus, though the subject of not a little dispute among archæologists, have not previously been described and discussed collectively. In recent years the constructional problems of the Mausoleum have tempted a number of

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architects into conjectural restorations of that building. In these and other matters of controversy Mr. Smith has stated the contending views.

To make the catalogue more generally useful he has given brief historical and topographical sketches by way of introduction to the Nereid Monument, the Mausoleum, the Temple of Artemis at Ephesus, and the sculptures of Cnidos and Cyrenè.

A. S. Murray.

April, 1900.

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TABLE OF ABBREVIATIONS.

The following is a list of the works which are most frequently referred to in this volume of the Catalogue under abbreviated forms:—

Annali dell' Inst. Annali dell' Instituto di Corrispondenza Archeologica. Rome: 1829–1885. [Superseded by the "Roemische Mittheilungen."]

Antike Denkmaeler. Antike Denkmaeler herausgegeben vom k. Deutschen Archaeologischen Institut. Berlin: from 1886. In progress.

Antiqs. of Ionia. Antiquities of Ionia, published by the Society of Dilettanti. London: 1769–1881.

Arch. Anzeiger. Archaeologischer Anzeiger. [A supplement to the Archaeologische Zeitung, and to the Jahrbuch des Archaeologischen Instituts.]

Arch. Zeit. Archaeologische Zeitung. Berlin: 1843–1885. [Superseded by the Jahrbuch des Archaeologischen Instituts.]

Athenische Mittheilungen. Mittheilungen des k. Deutschen Archaeologischen Instituts, Athenische Abtheilung. Athens: from 1876. In progress.

Brunn, Denkmaeler. H. v. Brunn, Denkmaeler griechischer und roemischer Sculptur. Munich: 1888–1899. [Continued by Arndt, after Brunn's death.]

C.I.G. Corpus Inscriptionum Graecarum. Berlin: 1828–1877.

C.I.L. Corpus Inscriptionum Latinarum. Berlin. From 1863. In progress.

Classical Sculpture Gallery. By F. v. Reber and A. Bayersdorfer. From 1896. In progress.

Collignon. M. Collignon, Histoire de la Sculpture Grecque, 2 vols. Paris: 1892–1897.

Furtwaengler, Meisterwerke. A. Furtwaengler, Meisterwerke der griechischen Plastik. Leipsic-Berlin: 1893. [Eng. edition by E. Sellers.]

Gardner, Handbook. E. A. Gardner, A Handbook of Greek Sculpture. London: 1896.

Greek Inscriptions in Brit. Mus. The Collection of Ancient Greek Inscriptions in the British Museum, by C. T. Newton, E. L. Hicks, and others. 1874–1893.

Guide to Elgin Room II. Synopsis of the Contents of the British Museum. Department of Greek and Roman Antiquities. The Sculptures in the Elgin Room. Part II. 1881.

Guide to Græco-Roman Sculptures I. Synopsis, etc. . . . Graeco-Roman Sculptures. [Second ed., 1879.]

Guide to Græco-Roman Sculptures II. Synopsis, etc. . . . Graeco-Roman Sculptures. Part II. 1876.

Guide to Mausoleum Room. Synopsis, etc. . . . Mausoleum Room. 1886.

Jahrbuch des Arch. Inst. Jahrbuch des k. Deutschen Archaeologischen Instituts. Berlin : from 1886. In progress.

Journ. of Hellen. Studies. The Journal of Hellenic Studies. London : from 1879. In progress.

Mansell. Photographs of objects in the British Museum, published by W. A. Mansell, 405 Oxford Street, W.

Mitchell. Lucy M. Mitchell, A History of Ancient Sculpture. 1883.

Mon. dell' Inst. Monumenti Inediti, pubblicati dall' Instituto di Corrispondenza Archeologica. Rome, 1829–1886, and Berlin, 1891.

Murray. A. S. Murray, A History of Greek Sculpture. 1880–3. [Second ed., 1890.]

Mus. of Class. Antiq. The Museum of Classical Antiquities. London : 1851–1853.

Roemische Mittheilungen. Mittheilungen des k. Deutschen Archaeologischen Instituts, Roemische Abtheilung. Rome : from 1886. In progress.

Smith and Porcher. History of the Recent Discoveries at Cyrenè, . . . by Captain R. Murdoch Smith, R.E., and Commander E. A. Porcher, R.N. 1864.

Stereoscopic. Photographs of objects in the British Museum, published by the London Stereoscopic Company, 106 Regent Street, W.

Synopsis. Synopsis of the contents of the British Museum. (Numerous editions. 1808–1857.

Wolters. Die Gipsabgüsse antiker Bildwerke in historischer Folge erklärt. Bausteine . . . von Carl Friederichs, neu bearbeitet von Paul Wolters. Berlin : 1885.

BRITISH AND METRIC SYSTEMS COMPARED.

1 inch = ·025 metre.
1 foot = ·304 metre.
3 feet = ·914 metre.

1 metre = 39·371 inches.

CATALOGUE

OF

GREEK SCULPTURE.

PART IV.

THE NEREID MONUMENT, AND LATER LYCIAN SCULPTURES.

THE NEREID MONUMENT.

The richly-adorned Ionic structure which is known as the Nereid Monument was discovered at Xanthos, in Lycia, by Sir Charles Fellows. On his first visit to Xanthos, in April, 1838, that traveller saw a single slab of the fourth frieze, and on his second visit, in April, 1840, he found a slab of the first frieze. The naval expedition of Jan., Feb., 1842, with which Fellows was associated, excavated the remains of the monument, and arranged for their transport to England.

The position occupied by the Nereid Monument was the brow of a conspicuous though not lofty cliff, rising immediately above the main approach to the city, distant about half a mile from the Acropolis. The whole of the building, except a part of the solid substructure, had been shaken down by an earthquake, and when discovered the remains were scattered round the substructure and for a considerable distance down the slopes of the hill.

The substructure still stands *in situ*. (Plate I. For a photographic view see Benndorf, *Reisen in Lykien*, vol. i., pl. 24.) It consists of four and five courses of large blocks of local limestone, all the courses except the highest being roughly worked and with projecting bosses, which have not been removed. The upper surface of the substructure measures 33 feet $1\frac{1}{2}$ inches (10·1 m.) by 22 feet $3\frac{3}{4}$ inches (6·795 m.) (v. Luschan, in Benndorf's *Reisen*, i., p. 90). With this foundation, the problem is how to reconstruct an Ionic building, of which many elements, but not all, are known.

The First or principal frieze is assumed from its dimensions to have surmounted the base. Immediately upon the course whose dimensions have just been given there is a course of blocks whose front surface is set back 1 foot 9 inches from the margin, thus forming a suitable rebate to receive the frieze.

On the cliff side the lower edge of the frieze is believed to have stood some ten feet above the soil, but this is uncertain. This frieze is 3 feet 4 inches high. For the question of its arrangement, etc., see below, p. 11.

The Second frieze must also from its dimensions have been placed round the base. The number of courses that separated the two friezes is uncertain. It is conjectured that two courses of plain marble slabs separated the two friezes. This frieze is 2 feet $\frac{3}{4}$ inch high. For the arrangement, etc., see below, p. 19.

That the double egg and tongue moulding crowned the base is proved by the fact that on its upper surface it has the bedding marks of the bases of the columns. It must, therefore, have served as a stylobate. It is probable, though not actually proved, that it came immediately above the second frieze. At the Heroon of Giöl-Baschi the south wall was similarly crowned with a single tier of egg and tongue moulding (Benndorf, *Heroon*, p. 29,

pl. 4). The exact lengths of the sides are uncertain, but can be nearly obtained from the order of the temple and

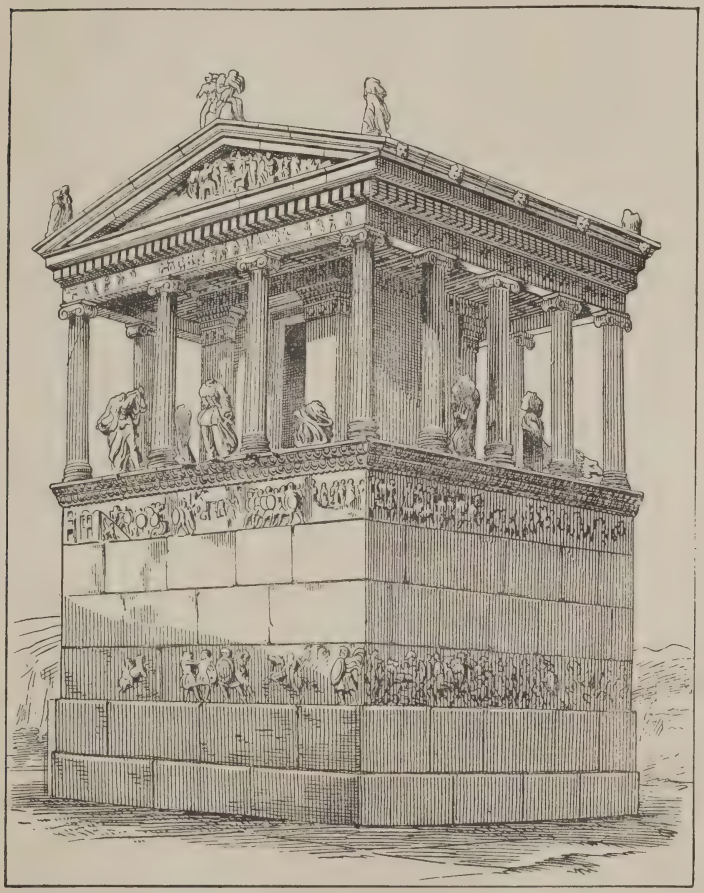


Fig. 1.—The Nereid Monument, as restored by Sir C. Fellows.

the size of the lower part of the base. For the combination of frieze, stylobate, columns and figures, cf. Plate II.

The first restoration of the main structure was made by Sir C. Fellows, whose result is embodied in the model exhibited in the Nereid Room, and is published in his *Ionic Trophy Monument*, frontispiece (reprinted in *Travels and Researches*, p. 458) (see fig. 1). For a plan of the model see *Mus. of Class. Antiq.*, i., p. 257. According to this arrangement the building had four columns at the ends, and five at the sides. The first objection to it is that the structure fits the base badly. This fact is seen in the original model, but is suppressed in the published drawings. Other difficulties in Sir C. Fellows's plan are the unsatisfactory arrangement of the lacunaria and the exceptional inequalities of the intercolumniations. For these and other reasons a revised restoration was made by E. Falkener, which has been generally accepted as correct (*Mus. of Class. Antiq.*, i., p. 256, and plates; Overbeck, *Gr. Plast.*, 4th ed., ii., p. 191). Mr. Falkener's restoration has four columns at the ends and six instead of five at the sides. The building is thus made to harmonise better with the base and with the elements deduced from the lacunaria and the third frieze.

The width of the ends can be fixed either by the dimensions of the pediment, of which enough elements remain for a restoration, or from calculations based on the width of the substructure and intercolumniations. Falkener, working on paper, obtained an extreme width, from cymation to cymation, of 22 feet 11·15 inches. The same dimension on the pediment which has been actually restored, in the Nereid Room, is 25 feet 8½ inches. The discrepancy arises from the fact that Falkener's dimensions were calculated from the intercolumniation, and in order to agree with this result he assumed that the lower part of the tympanum was sunk within a rebate, which would have the effect of reducing the height, and therefore, since the pitch is known, the width of the pediment.

The reconstruction of the pediment in the Nereid Room is based on the full width of the tympanum.

The restored end in the Nereid Room has a width of 22 feet $\frac{1}{2}$ inch for the first frieze; of 21 feet 11 inches for the second frieze; of 6 feet $9\frac{1}{4}$ inches for the intercolumniations, from centre to centre; and of 22 feet $7\frac{1}{2}$ inches for the width of the upper surface of the stylobate. These distances agree nearly with the length of the complete slabs of the third frieze, which went from centre to centre above the columns.

The Third and Fourth friezes, which are of smaller size, measuring respectively $19\frac{1}{2}$ inches and $17\frac{1}{2}$ inches in height, are presumed to have belonged to the Order of the building itself, and are assigned to places over the colonnade, and on the outer wall of the central chamber respectively.

The Third frieze occupied an exceptional position in the order, for instead of surmounting an architrave in the usual manner, it rested immediately on the caps of the columns. This is shown by the way in which the lower moulding of the frieze is not cut out where it is above the caps. The back surface of this frieze is finished, and the under surface, when exposed, showed clearly the parts which had rested on the columns, and so were protected from the weather (Hawkins, *Civil Engineer*, 1845, p. 100). The arrangement is peculiar, but not unexampled. On the Lycian rock-tombs there is only one member, an architrave, intervening between the capitals and the dentils (cf. *Annali*, 1875, p. 122; Benndorf, *Reisen*, i., pls. 15, 17). For the discussion of the frieze, see p. 27.

The Fourth frieze is presumed to have surmounted the cella wall, as no other place remains. One of the long slabs which was complete when found (Fellows, *Ionic Tr. Mon.*, p. 23), and was sawn for transport, measured 8 feet 9 inches. This, with the return of one of the side slabs,

was thought by Fellows to fix the lengths of the short sides as 9 feet 6 inches, while he made that of the long sides about 15 feet. Falkener (p. 266) makes the dimensions of the cella 11 feet $3\frac{1}{2}$ inches by 20 feet $8\frac{1}{2}$ inches, and places columns between antae to support the slabs of the frieze.

Of the dentils only two small fragments were found (*Ionic Tr. Mon.*, p. 22; *Asia Minor*, p. 476), and these apparently were not brought home. The existence, however, of the dentils may be inferred from the marks below the cornice.

Of the cornice and pediment considerable fragments remain. These have been incorporated in the restoration of the pediment which is exhibited in the room. It will be observed that all the elements necessary for the reconstruction of the pediment are preserved, but the length is doubtful (see above), since it is uncertain how far the tympanum was set in a rebate.

The principal original portions in the restored pediment are described below (No. 933).

Direct evidence is wanting as to the character and dimensions of the central chamber. It is, however, nearly obtained from the lacunaria by Falkener.

The ground plan of the door of the cella or chamber is given by the marks on a stone (*Ionic Tr. Mon.*, p. 23). Its width is not stated, but was probably about 4 feet. Fellows also claimed (*Ionic Tr. Mon.*, p. 24) to have found the ornament of the door and fragments of the bases of the pilasters. The former is probably that engraved by Falkener (p. 267). Evidence is also wanting for the existence of a door in the substructure, and this appears unlikely, considering the height of the base preserved, in which there is no door, and considering that there are no signs of a doorway interrupting the large frieze. A door was placed in the base by Rohde Hawkins

on the analogy of other tombs in Asia Minor, 'making use for that purpose of an architrave and part of a cornice which were found close at the foot of the east end of the building' (*Civil Engineer*, p. 100). These are presumably the stones mentioned above (Falkener, *Mus. of Class. Antiq.*, i., p. 267).

The statues commonly known as Nereids undoubtedly stood between the columns. Irregularly shaped sinkings are found on the upper bed of the stylobate, between the columns, and these must have been intended to receive the rough bases of the figures. Similar sinkings show that other sculptures stood on the angles of the pediments, as did also acroterial ornaments in the centre.

The cymation above the cornice had a series of lions' heads arranged as spouts along the sides, of which several were found (*Xanthian Marbles*, p. 27; *Travels*, p. 443). See below, p. 45.

The material employed for the sculpture and architecture is Parian marble. The substructure is of the local limestone.

Traces of colour were numerous when the marbles were discovered. For the colouring of the lacunaria, see No. 934. Gibson states that there were many faint traces of painted lines (*Mus. of Class. Antiq.*, i., p. 138). According to Fellows, 'Upon the sculpture, a line of red was traced around the border of each shield; also a kind of horse-hair tail was traced from the helmets, upon the unsculptured back-ground, in the figures of the tympanum' (*Mus. of Class. Antiq.*, i., p. 283); a line of colour, according to Falkener (*Mus. of Class. Antiq.*, i., p. 282), marked 'the deep spiral chase in one of the Ionic volutes.'

Metal additions occur, but less frequently than on the Parthenon sculptures. (Compare No. 925.)

This monument is unique in respect of the variety and amount of the decorations that are preserved, and also in

its form. Several tombs, however, are extant of a less sumptuous kind in which the main features occur, namely, a solid base, and an architectural superstructure. Compare for example the tombs of Payava (No. 950) and of Merehi (No. 951), and among later monuments the tomb at Mylasa (*Antiqs. of Ionia*, ii., pls. 24–30; Benndorf, *Reisen*, i., pl. 49). The Mausoleum of Halicarnassos (see p. 65) was a yet more splendid example of the same general type.

The sculptural adornments of the Nereid Monument belong to the same cycle as those of the larger Lycian tombs, such as that of Payava (No. 950). The series consists of battles, field sports, banquets, and sacrifices, and there can be little doubt that the structure is the tomb of an individual, perhaps a prince, and not as the earlier writers supposed, a monument commemorating an historical event.

The Nereid Monument was thought by its finder to commemorate the conquest of Xanthos by Harpagos, and to be earlier than 500 B.C. Such an early date is clearly impossible from the style both of the sculpture and of the architecture. The conquest of Harpagos was also taken as the subject by W. Lloyd, who, however, placed the date after the Persian wars. This also is certainly too early. Moreover, the second frieze does not correspond with the story told by Herodotus. Among more recent writers there has been considerable difference of opinion. The monument has been assigned to the closing years of the fifth century, or early part of the fourth century B.C.

It is clear that the sculptures, especially the statues and the first frieze, have much in common with Attic works of the fifth century; compare, for example, the Nereid (No. 912) with the 'Iris' of the east pediment of the Parthenon, and compare the figures on the first frieze with those of the Temple of Wingless Victory.

On the other hand, there is much in the decoration of this monument that is not Attic, such as the details of Oriental life, especially on the second frieze, and the picturesque rendering of landscape in sculpture, such as occurs in later Greek reliefs. The cycle of subjects chosen for representation is also characteristic of monuments of Asia Minor.

Hence it seems more likely that the monument was designed by a local artist, either Lycian or Eastern Greek (according to Benndorf, a Rhodian), who had studied at Athens, rather than by Athenian artists who went to Xanthos to execute the tomb. If, however, we suppose Athenian artists to have been imported, they must have accepted the local form of monument and have left the subsidiary friezes to local workmen. The fact that the fourth frieze was never finished proves that it was of minor consequence.

Bibliography. For the discovery, see Fellows, *Journal . . . in Asia Minor*, p. 233; *Lycia*, plates facing pp. 176, 177. For the naval expedition, see Fellows, *Xanthian Marbles: their acquisition and transmission to England*, 1843 (reprinted in *Travels and Researches*, p. 421). For the works of Fellows, see *ante*, I., p. 45. A plan, showing the position of the slabs when found, is in the portfolio of Lycian Drawings in the British Museum. This is repeated on a small scale by Fellows. For original dimensions of slabs, measured by Rohde Hawkins, see Falkener, *Mus. of Classical Antiqs.*, I., p. 274. The Museum also possesses a careful series of drawings by Scharf (cf. Michaelis, *Annali*, 1874, p. 217). For the restoration of the structure, see references given above. The Museum possesses draft restorations by Westmacott and Rohde Hawkins. See also for the latter, W. Lloyd, *Xanthian Marbles* and *Arch. Zeit.*, 1847, pl. 12, figs. 6, 7.

The monument is assigned to the end of the fifth century (Benndorf, *Heroon v. Giöl-Baschi*, p. 243; Wolters, p. 308); to the period following the war of Evagoras, king of Cyprus, with the Persians, about 386 B.C. (Welcker, in Müller's *Handbuch*, 3rd ed. (1848), p. 129); and to the period following the capture of Telmessos by Pericles, king of Lycia, assigned to about 372 B.C. A lost book of the *Philippica* of Theopompos is said to have

described how the Lycians under the leadership of Pericles warred on the people of Telmessos, and invested their city, and reduced them to a capitulation (Theopompos, *fr.* 111, in Müller, *Hist. Gr. Min.*, I., p. 295). If the subject of the frieze is the taking of Telmessos, the monument may very well be the tomb of Pericles, who died at an uncertain date, not long after that event (Urlichs, *Verh. der XIX. Versammlung deutsch. Philologen etc. in Braunschweig*, p. 65; Michaelis, *Annali dell' Inst.* 1875, p. 173; Overbeck, *Gr. Plast.*, 4th ed., II., p. 197; Six, *Journal of Hellen. Studies*, XIII., p. 133). Furtwaengler (*Arch. Zeit.*, 1882, p. 359) also connected the monument with the capture of Telmessos, but assigned a much earlier date (soon after 425 B.C.) to that event. This, however, is inconsistent with the evidence of the coins of Pericles. A yet earlier date is now suggested by Furtwaengler (*Meisterwerke*, p. 220. Compare Amelung, *Röm. Mittheilungen*, 1894, p. 169).

The sculptures and interpretations are discussed by Birch, *Archæologia*, XXX., p. 192; Gerhard and E. Braun, *Arch. Zeit.*, 1844, p. 353; Braun, *Rhein. Mus., N.F.* III. (1845), p. 490; Gibson, *Mus. of Class. Antiq.*, I., p. 131; W. W. Lloyd, *Xanthiar Marbles: the Nereid Monument*, 1845. See also the references given above, and the general histories of sculpture, as Overbeck, *Griech. Plast.*, 4th ed., II., p. 190; Murray, 2nd ed., II., p. 203; Mrs. Mitchell, p. 408; Wolters, Nos. 913–992; Collignon, II., p. 215; Gardner, *Handbook*, p. 344.

The second frieze is published by Falkener, *Mus. of Class. Antiq.*, I., but the only fairly complete publication of the whole of the sculptures is that of Michaelis, *Mon. dell' Inst.*, X., pls. 11–18; *Annali dell' Inst.*, 1874, p. 216; 1875, p. 68.

THE FIRST FRIEZE.

The principal frieze of the Nereid Monument is represented by a series of blocks having a combined length of 74 feet 1½ inches. The total length of the original frieze, judging from the size of the foundation, was about 110 feet. A length of 35 feet 10½ inches is therefore wanting; and one of the missing slabs is known to have been a corner slab, the two faces of which are together about 6 feet 9 inches. Allowing for the condition of two of the

extant slabs, five slabs besides the corner stone are probably wanted to complete the frieze. The height of the frieze is 3 feet 4 inches. It is impossible to determine the original arrangement of the slabs, since each slab has a complete composition in nearly every case, and in no instance is a figure carried on to the next slab as on the Parthenon frieze. A plan is preserved in the British Museum, showing the positions of the stones as found, but they were so completely displaced and fallen down the slope, that this is of no service, even if trustworthy (but cf. *Annali dell' Inst.*, 1875, p. 70). In arranging the Nereid Room, the slabs forming the restored end of the base are grouped together, as making up a suitable composition of the necessary length. The remainder are arranged in part as seemed to suit the subjects, and in part according to the exigencies of space.

On this frieze, which represents a series of combats, the combatants may, for the most part, be assigned to one of the following classes:—

1. Hoplites, figures wearing a chiton and chlamys, and armed with a crested helmet, cuirass with flaps, and large round shield.

2. Lighter-armed figures, called for convenience Peltasts, similar to the hoplites, but without cuirass.

3. Nude Greeks, with helmet and shield and a small chlamys. These figures presumably are composed according to the conventional heroic type. It is unlikely that any combatants of historical times went nude into battle. On the other hand, there is nothing except the nudity of the figures to suggest a mythological subject.

4. Barbarians, with Persian bonnet, long close-fitting tunic, mantle and trousers.

5. Horsemen, variously equipped.

It will be seen that hoplites are opposed to hoplites

(859), peltasts are opposed to peltasts (851, 858, 864) and to barbarians (853, 854*a*, 857). The barbarians are never opposed to barbarians or to cavalry. The nude figures are opposed to cavalry (850*b*) and barbarians (862, 863, 864), but not to other nude figures. It appears, therefore, that we have on the one side barbarians, cavalry, hoplites and peltasts, and on the other side hoplites, peltasts and nude Greeks. The archers appear to be on the side of the barbarians, as one (864) is vanquished by a nude Greek.

850. Corner slab. On the short face (*a*) of the slab a barbarian is seen running to join the fray. He wears the long-sleeved tunic girt at the waist, trousers, spreading mantle, and Persian bonnet. The left foot rests on a rock. On the longer face (*b*, Plate III.) of this slab a mounted barbarian rides to the right, looking back meanwhile at a nude Greek at whom he aims a back-handed blow. The Greek seems to be standing on guard, and he is covered by his shield. Below is the prostrate figure of a dead barbarian—a bearded man lying with his arms over his head. The body is curiously twisted, so that we see the face and breast, but also the back of the legs.

851. On the left of this slab there appears to be a short pause in a combat. The peltast on the left draws a little back, while the other, though kneeling, is watching for the adversary's stroke. On the right of the slab a third peltast stands to the right, thrusting with a spear against an opponent on the adjoining slab. The left foot is raised on a rock.

852. On the left of this slab a nude figure stands to the left, well guarded by his shield, and probably conceived with a sword in his right hand. Although the connexion of this slab with the preceding is uncertain, the two opposed figures make a satisfactory group. On the right of the slab is a combat between a horseman and a peltast. The horseman is a youth with petasos and flowing hair, tunic

and mantle. He aims a small lance while the horse is plunging. The weapon of the peltast is doubtful, but may have been a sword.

853. A wounded Greek peltast has fallen to the ground, with right leg bent under him. His adversary, a bearded figure in Phrygian cap, stands over him, and is about to strike with the axe which he has raised above his head with both hands. The Greek looks up at the barbarian, but seems unable to defend himself. His shield rests on the ground and his right arm hangs powerless by his side. On the right of the slab a nude Greek carrying a shield moves rapidly to the right, with the right arm extended. Between him and the central figure a part of the ground of the relief is left unfinished, and is not cut away.

854. The next slab is the corner slab. On the long face (*a*) is a scene of vivid dramatic force. On the left, a nude young Greek, with greaves and shield, seizes with his right hand the bridle of a riderless horse which plunges to the left. At the same time he presses his right foot against a rock in order to gain a better purchase. [Compare the South frieze of the Parthenon, No. 327, 85.] On the right a bearded Greek peltast stands over a barbarian, presumably the dismounted rider of the horse. The Greek has thrust him through the head with his spear, and now seeks to withdraw the spear, pulling it out while he treads down the head of his foe. Compare the Homeric description of the slaying of Adrastos by Agamemnon Ἀτρείδης δὲ Λαὸξ ἐν στήθεσι βὰς ἐξέσπασε μείλινον ἔγχος (*Il.* vi. 64; cf. the slaying of the stag, *Od.* x. 164).

The fallen barbarian is not yet dead. He raises his body and crosses his legs convulsively; at the same time the right hand instinctively tries to check the movement of the spear. There is an expression of compassion in the Greek's face, notwithstanding the ruthlessness of the action. The barbarian is a bearded elderly figure, with bare head.

On the short return face (*b*) of this slab a young nude Greek advances to the right, protected by his shield, and ready to thrust with his sword. His left foot is raised on a rock.

855. On the left of this slab is an archer taking aim to the left. As both arms are free, his shield must be slung over the shoulder. Attached to the lower part of the shield, and hanging down from it, is a piece of drapery which falls nearly to the ankles of the archer, and which would doubtless be a useful defence against arrows. This hanging drapery is not infrequent on vases, and has been taken to represent the λαισήϊα πτερόεντα of Homer. It occurs on the sarcophagi of Clazomenae in the First Vase Room (*Terracotta Sarcophagi in the British Museum*, plates 2–5; *Journ. of Hellen. Stud.*, 1883, pl. 31; cf. *Antike Denkmaeler*, i., pl. 44); and also on Lycian works such as the tomb of Payava (No. 950), and the monument of Gïöl-Baschi (Benndorf, *Heroon*, pl. 24, slab B 3). On a vase in the British Museum (E 295; Millingen, *Anc. Uned. Mon.*, i., pl. 19; Gibson, *Mus. Class. Antiq.*, i., p. 137) the apron is shown to be attached by means of a metal bar riveted to the lower edge of the shield. It seems clear, however, that the λαισήϊον is an alternative to the circular shield, and not an addition to it (cf. Homer, *Iliad*, v. 453; xii. 426; Herod. vii. 91; Michaelis, *Ann. dell' Inst.*, 1875, p. 77; Helbig, *Hom. Epos*, p. 234). It was probably a light shield made of leather. According to Reichel (*Hom. Waffen*, p. 65), it was merely a hide. The apron shown here seems to correspond better to the στρώματα suspended from a shield (Ar., *Ach.*, 1124, 1136; Michaelis, *l.c.*, p. 78).

Next the archer is a young warrior on a horse, rearing to the left, and a bearded hoplite, who thrusts his spear to the right, advancing at the same time. These two figures are among the most fully armed of the frieze. The horseman has the cuirass of a hoplite, but no shield.

He wears high boots, similar to those worn by some of the riders on the Parthenon frieze. The ends of the upper fringe terminate in leopards' heads.

856. The next slab is only a fragment. It contains the figure of a young horseman riding to the left. He wears a cuirass above a tunic, and a mantle. The head of this figure has been attached since Michaelis' publication of the frieze.

857. On the left of this slab is a subject which occurs elsewhere, *e.g.*, on the friezes of the temple of Nikè Apteros (No. 421) and of the temple at Phigaleia (No. 540). A wounded Greek peltast has sunk down to a sitting position on the ground. A comrade, also a peltast, supports him under the shoulder with his right hand, and tries to protect him with his shield from a barbarian who is attacking with uplifted battleaxe, while he seizes the shield with his left hand. The wounded man has lost his shield. His comrade wears greaves. The barbarian has a Phrygian cap. On the right is a nude Greek who draws back a little to the left, while looking to the right. He stands over the body of a draped figure, probably one of the barbarians, seen between his legs. His right hand is raised near the shoulder of the figure on the left, and may have grasped a spear.

858. In this slab the action is somewhat obscure. On the left two figures are at close quarters. A nude beardless figure appears to be pushing by his weight, with shield and hand, against the shield of his opponent, a peltast, who has his right hand raised for a spear-thrust. On the right are two figures of peltasts. The one is wounded and on his knees, with his right arm raised above his head; while the other stands over him as if about to strike with an axe.

859. On the left of this slab an archer is drawing a bow (not expressed in sculpture) towards the right. He has a

mantle and tunic, and a quiver by the left thigh, from which a piece of skin hangs down. This detail frequently occurs in figures of archers on vases. The main part of the slab is occupied by a combat between two hoplites, whose shields meet while they raise their right hands to thrust with their spears.

860. The next slab is another angle slab. On the short face (*a*) a Greek hoplite moves to the left, with his shield held in advance of his body, and with a spear or perhaps a sword in his right hand.

On the longer side, (*b*) the middle of the slab is occupied by a young horseman who is falling backwards, dead or mortally wounded, while the horse is rearing. This figure appears to be one of the Greeks. He is unarmed, and only wears a tunic and mantle and shoes. A helmet which lies on the ground may belong either to this figure or to the dead barbarian who lies prostrate below the horse with his arms over his head.

Like the figure on slab 850, the barbarian is much contorted in death. He wears high boots and a sleeveless tunic. At the right and left ends of the slab are armed figures advancing to the right. The hoplite on the left has a cuirass without flaps. His right hand is raised. The peltast on the right is distinguished by a helmet, on the cheek-piece of which is a ram's head in relief. He advances with right arm raised for a spear-thrust.

861. This slab is in poor condition, and has been variously interpreted. According to the view first proposed, the horse is wounded and fallen on the knee, with its head on the ground. The rider is stepping, unhurt, off his horse. Meanwhile, an opponent, one of the nude figures, approaches from the left to attack him at a disadvantage. The comrade on the right, a peltast, appears to be expecting an attack from the right, and stands with his

shield extended, and his left foot raised on a mass of rocks. A preferable interpretation is that of Benndorf, according to which the rider is wounded, and painfully dismounts, assisted by two comrades, one of whom is on the watch for an attack from the right. The horse, meanwhile, is kneeling down in a way which the ancients taught their horses in order to facilitate mounting. A very similar group occurs on one of the slabs, still at Athens, of the frieze of the temple of Nikè Apteros.

Mon. dell' Inst., X., pl. 13 E; Braun, *Arch. Zeit.*, 1844, p. 362; Michaelis, *Annali*, 1875, p. 88; Benndorf, *Heroon v. Giöl-Baschi*, p. 140 (compare Noack, *Athenische Mittheilungen*, XVIII., p. 318). For the Athenian group, cf. Overbeck, *Gr. Plast.*,[4] I., fig. 124, O.

862. In the centre a horseman is in the act of falling helpless to the ground, head and right arm foremost. The figure is curiously contorted. He wears the tunic on the right shoulder only, and has lost his helmet. A pair of combatants are separated by the horse. On the left, a warrior has fallen on his knees, and raises his right hand to protect his head. The left arm still holds the shield. This figure, like that of the horseman, is curiously contorted, since we see its back, and at the same time the face is turned towards us. The figure is that of a barbarian, wearing the Persian tiara.

On the right is a nude Greek warrior, turned to the right, but looking back at the barbarian, and making a back-handed sword-cut at him.

863. Two Greeks, a nude figure and a peltast, advance together to the right, covered by their shields. The one on the left advances with a free step. The other checks his advance on account of a mounted barbarian, who appears to be aiming a blow while he rides quickly past. Below is a prostrate figure, lying with his arm over his head. The nude Greek on the left has greaves. The mounted figure has a tiara.

864. On the left of this slab, which is in poor condition, we have a combat between two peltasts. They stand, each with the left leg supported by a rock, with shields opposed, and with right arms extended behind for a sword blow. The figure on the right wears a scabbard. On the right of this slab a nude figure, probably a Greek, seizes an adversary by the hair, pressing him down at the same time with his left knee. The right hand is supposed to hold a sword. The vanquished man holds out his hand in supplication, and seeks to free himself with his left hand. He has a quiver by his left side.

865. (*a*) Fragment of slab, with hindquarters of a rearing horse, the near one of a pair, and left arm and shield of a figure in the chariot. (*b*) Helmeted head to right (*Mon. dell' Inst.*, x., pl. 13, V.)

FIRST FRIEZE.

New Number.	Old Number.	*Mon. dell' Inst.* X.	Other Publications.	Length of Slab.	
				Feet	Inches
850 *a*	46 a	Pl. 13, H	...	2	3
850 *b*	46 b	,, 14, J	Plate II.	4	$0\frac{3}{4}$
851	44	,, 14, K	...	4	9
852	38	,, 14, L	Brunn, *Denkm.*, 214	4	$8\frac{3}{4}$
853	47	,, 14, R	...	3	$10\frac{1}{2}$
854 *a*	42 a	,, 14, O	...	4	$6\frac{1}{2}$
854 *b*	42 b	,, 14, P	...	2	$3\frac{1}{4}$
855	45	,, 13, B	...	5	0
856	34	,, 14, M	...	2	$1\frac{1}{4}$
857	39	,, 14, Q	Brunn, *Denkm.*, 215	4	$7\frac{1}{2}$
858	40	,, 14, N	Collignon II., p. 218; Brunn, *Denkm.*, 215	4	$8\frac{1}{4}$
859	35	,, 13, A	...	4	$4\frac{3}{4}$
860 *a*	37 a	,, 13, C	...	2	$2\frac{1}{4}$
860 *b*	37 b	,, 13, D	Brunn, *Denkm.*, 214	4	$6\frac{3}{4}$
861	48	,, 13, E	...	4	6
862	41	,, 13, F	...	4	$8\frac{1}{2}$
863	49	,, 13, G	...	4	$2\frac{3}{4}$
864	43	,, 14, S	...	5	$0\frac{1}{2}$
865	36	,, 13, T	...	1	$7\frac{1}{4}$
				74	$1\frac{1}{2}$

NOTE.—The order of the slabs in *Mon. dell' Inst.* differs considerably from that of Fellows, and is mainly based upon the nature of the subjects (Michaelis, *Annali dell' Inst.*, 1875, p. 73).

THE SECOND FRIEZE.

The second frieze, like the first frieze, cannot be arranged with certainty, although it is nearly complete, and in some cases two slabs can be grouped together with probability. Conjectural arrangements of the slabs must be based on the dimensions, the probable division into subjects, and the indications furnished by the angle blocks as to the distribution of the subjects on the four sides.

The first arrangement was made by Sir C. Fellows (*Ionic Trophy Monument*, plate), and is shown on Fellows's model of the monument exhibited. This arrangement, with slight modifications on the two long sides, was followed by E. Falkener (*Mus. of Class. Antiq.*, i., plate) and by Michaelis (*Mon. dell' Inst.*, x., pls. 15, 16).

According to this latter arrangement, the four sides are divided as follows: Long side—868 *b*, 866, 881, 874, 867, 882, 871 *a*; short side—871 *b*, 872, 883, 875, 884 *a*; long side—884 *b*, 873, 869, 870, 878, missing slab, 876 *a*; short side—876 *b*, 877, 879, 880, 868 *a*. Exigencies of space made it impossible to follow closely either this or any other conjectural disposition of the slabs when the present Nereid Room was arranged. As far as possible, however, the slabs have been grouped so as to preserve the principal incidents represented, namely, a sortie from a city; a storming party; a summons to a besieged city to surrender; the conqueror imposing terms on the citizens.

The slabs of the second frieze, when found, measured 94 feet, $0\frac{1}{4}$ inch (see p. 26). It is therefore probable that two or three slabs are missing to make up the total length.

The second frieze has more the character of an historical

record than the first. In each we have a representation of warfare, but the one may be compared to the battles of the Homeric poems, while the other is more like the warfare of Herodotus. In the larger frieze we have scattered combats and nude heroic figures. In the smaller frieze we have the disciplined movements of well-drilled bodies of troops. With one doubtful exception (874) there are no nude figures. The narrative is more elaborate, and instead of a series of combats, four distinct episodes of a campaign are clearly told, the meaning of the whole being made plain by detailed representations of landscape and architecture. In the large frieze, locality is only suggested by a few pieces of rock on the ground. The second frieze is also distinguished from the first by the absence of cavalry. It has been compared with the Assyrian reliefs, but it has little in common with them except the broad fact that it represents a series of events with minute and copious detail. Not only in artistic style, but also in its treatment of perspective, landscape and composition, our frieze is far removed from those of Assyria, with their conventional perspective and primitive arrangement of the figures. It is, however, one of the best examples of a local Lycian style, which is also seen on the friezes of Giöl-Baschi (Benndorf, *Das Heroon von Giöl-Baschi*), on the reliefs of the tomb at Pinara (Nos. 761–4), and also in some measure on the Monument of Payava.

866. Scene on the outskirts of the battle. On the left a bearded hoplite strides to the left, with the right hand raised, as if to summon help. Next him is a younger man, in helmet and long tunic, who is moving to the left, but stops and turns round to draw his bow. A fully armed hoplite, faint from a wound, is leaving the field, supported by a companion, a peltast. On the right, two warriors, one a hoplite and one a peltast, advance

together to the right, with hands raised for a spear-thrust.

For the theme of the wounded soldier supported by a friend, cf. No. 539 (Phigaleian frieze), and the reliefs from Giöl-Baschi (Benndorf, *Heroon*, p. 114).

867. This slab is in poor condition, both top and bottom being lost. At each end is a group of a standing warrior, in the one case a peltast, and in the other a hoplite, leaning over a fallen opponent, of whom but little remains. In the middle are two hoplites fighting with shields opposed, and a third figure whose action is uncertain. He seems to have been coming to the aid of the prostrate figure (head only remaining) on the right.

868. On the short return face (*a*) of this slab, an armed and bearded warrior treads down an unarmed figure, grasping him at the same time by the hair. A second unarmed figure, standing, raises his hand as if to check the warrior's violence. Michaelis places this scene in the part where the conqueror is imposing his terms on the vanquished.

(*b*) (Plate II.) Advance in line of eight hoplites, uniformly armed, with helmet, cuirass with flaps, and shields. The heads are nearly all lost, except that of one figure, who looks to his right, and raises his arm, as if giving orders about the advance or pointing out the foe. This figure has let go his hold of the second handle of the shield. The remainder carry spears over their right shoulders.

869. Sortie from a walled city. On the left of the slab are two archers, much mutilated, who appear to be drawing their bows against the city. Next is a combat with two fully-armed figures on each side. The assailants thrust with spears; their opponents, who are leading the sortie, appear to be throwing stones. A cloth (cf. larger frieze slab, No. 855) hangs from the shield of one of the latter

figures. Immediately behind them, on the right, are battlemented walls with towers. Behind the battlements, the helmeted heads and shields of the defenders are visible. Nine figures remain, who are throwing stones. A woman is also seen, flinging up her arms in distress.

870. This slab contains more of the battlemented walls of the city. Above the battlements are the heads of eighteen figures, for the most part wearing helmets. These figures are all at rest. Two, however, have their hands raised, as if resting on spears.

871. (*a*) Troops advancing to the left, to the attack on the city. There are nine figures in all, armed, for the most part, with helmets and circular shields. Two have cuirasses above short tunics. Two figures on the right have helmets and mantles only, without shields or tunics.

(*b*) Return of the slab. Assault on the gate of a city. A city gate is set askew to the relief, flanked by circular towers, and surmounted by a row of battlements. On the left is a group of smaller towers, and among them are the heads of five of the defenders.

872. The storming party have planted a scaling ladder against the wall. Two figures, kneeling close to the wall, under the ladder, appear to be holding ropes (not indicated) as if to keep the head of the ladder in position on the wall, while the assailants are at the beginning of the ascent. These two figures carry peculiar implements (stakes?) at their left sides. Three warriors in close succession press up the ladder. Another approaches it, and two more kneel at the foot, covered by their shields. A figure in the background turns to the right and calls up more support.

873. Combat in the field. This slab, which is seriously mutilated, has parts of nine warriors advancing to the right. Those on the left are looking back to the left,

while one points forward to the right. Of the figure on the right of the slab nothing remains except a hand, hurling a spear. The third and fourth figures from the right are archers.

874. On the left are three figures turned to the left, to repel an attack. The first, a hoplite, has his shield extended, and hand raised for a spear-thrust. At his feet is a dead body, lying prostrate. On the right is a pair of combatants, of whom one has sunk on his knees, while a hoplite stands over him about to strike. From the left a comrade comes to the help of the fallen man.

875. This slab also is in a mutilated condition, the top being lost. Eleven warriors advance in line to the left. The first three are proved to be archers by their quivers. In the middle is a figure with right hand extended, as if giving an order. The right leg of the third figure has been accidentally omitted.

876. (*a*) The surrender of the city, and imposition of terms, begin at this point. On the short return of the slab is a group of three unarmed figures carrying property or spoil. The first has a shield, the next a square stool and a large umbrella. He is followed by a man who carries a large bundle over his shoulder. It is doubtful to which side these figures belong, but they seem best suited to the defeated party.

(*b*) On the long face we have a view of a Lycian city with a battlemented wall, on rocky ground, with small towers, and a gate flanked by two larger towers, in each of which is a soldier. Within the city we see the roof of a large building.

877. The view of the city is continued, with a series of battlemented walls and towers, each flanking a gate, and having one soldier visible within. The whole is built on rocky ground. Inside the walls are buildings, and also a tomb consisting of a high shaft (cf. Nos. 80, 94) crowned

with a pyramid of three steps, and surmounted by a winged Sphinx, which is flanked by two lions crouching to spring, in a position like that of those found in this monument (Nos. 929, 930; cf. Prachov, *Mon. Xanth. Antiq.*, pl. 2, fig. 1).

878. The view of the city is continued. On this slab we probably see a summons to surrender addressed to the beleaguered garrison. Several warriors within the walls appear to be engaged in a discussion; the figure in the turret leans over to take part. On the right the city walls come to an end, and outside we see a figure in Persian head-dress holding a saddled mule. In the background is a sloping incline up to the wall, on which are parts of three figures. The lowest of these figures, dressed as a peltast, raises his hand as if addressing the garrison. If so, he would be the messenger, and the figure holding the mule an attendant. Michaelis considers the latter figure to be the messenger, but he does not seem to be taking part in the discussion. On the right is the stump of a tree.

879. The garrison have now surrendered, and two old men from the city endeavour to make terms with the victorious commander. The latter, half draped, and wearing a Persian head-dress, which muffles his chin, is on a seat with lion's legs, and a footstool; his right hand is raised as if supported by a spear. An attendant stands behind him, holding up a circular umbrella; three guards stand further to the left, one a hoplite, and the other two peltasts. The old men are unarmed and in civil costume; they raise their right hands as if in salutation or entreaty. For the commander's head-dress cf. Imbert, *Mém. da la Soc. de Linguistique de Paris*, viii., p. 465.

880. A party of victorious soldiers stands behind the suppliants from the city. On the left are two warriors. One has a shield, and had formerly a bronze spear; the

other has a quiver and bow-case combined (*gorytos*). Both have their right hands raised. The next figure has his head thrown back and arm extended, as if addressing some person at a distance. Beside him is a figure with helmet and shield, from the lower edge of which hangs the cloth described above (large frieze, No. 855). On the right of the slab are two armed figures conversing.

881. Scene of combat in the open field. The upper part of the slab is mutilated. On the left is a pair of combatants; one appears to be drawing back to strike his opponent, a peltast, who has sunk to the ground, but has his shield raised in defence. Next are a peltast, a hoplite, and an archer striding to the right; the archer draws his bow. On the right are two hoplites in combat with shields opposed.

882. Seven figures move rapidly in step to the left. Four of them are hoplites, and five of them have the right hands raised, as if carrying spears, not indicated, over their shoulders. A draped figure marches in this band, and points forward vehemently with stretched-out arm. On the right of the slab a similar figure turns back and waves his arm to call up support.

883. This slab, again, is much mutilated. Four figures are moving rapidly to the left, of whom the foremost is crouching down, as if about to join combat, with his shield extended before him and his right hand drawn back for a sword-thrust. Between this figure and the one coming up behind him is a warrior, turned to the right, with hand raised to beckon. On the right of the slab is a standing figure, whose action is now doubtful.

884. On the long face (*a*) four male captives, unarmed, bareheaded, and with hands bound behind their backs, are being led away to the right, escorted by soldiers marching before and behind. Much of this slab is missing.

884. On the short return (*b*) three armed figures are standing at rest.

884. (*c*, *d*) Fragments of the second frieze, with helmeted heads to left. *Mon. dell' Inst.* x., pl. 16, nos. 153, 154.

SECOND FRIEZE.

New Number.	Old Number.	*Mon. dell' Inst.* X.	Other Publications.	Original Length of Slab.	
				Feet	Inches
866	55	Pl. 15 b	Brunn, *Denkm.*, 216	4	3
867	58	,, 15 e		4	9
868 *a*	64 a	,, 16 y		2	2¼
868 *b*	64 b	,, 15 a	Brunn, *Denkm.*, 216	4	6¾
869	65	,, 16 p	Brunn, *Denkm.*, 216	4	8
870	66	,, 16 q		4	7½
871 *a*	50 a	,, 15 g		4	6½
871 *b*	50 b	,, 15 h		2	3¼
872	51	,, 15 i	Brunn, *Denkm.*, 217	4	2
873	59	,, 16 o		4	8
874	56	,, 15 d		4	3
875	68	,, 15 l		4	8½
876 *a*	60 a	,, 16 s		2	0
876 *b*	60 b	,, 16 t		4	5½
877	61	,, 16 u		4	3½
878	67	,, 16 r		4	10
879	62	,, 16 v	Brunn, *Denkm.*, 217	4	3¼
880	63	,, 16 x	Brunn, *Denkm.*, 217	4	3½
881	57	,, 15 c		4	8½
882	53	,, 15 f		4	3¼
883	52	,, 15 k		4	5½
884 *a*	54 a	,, 15 m		4	6
884 *b*	54 b	,, 16 n		2	3½
				94	0¼

Nos. 868*b*, 869, 872, 879, are given by Collignon, II., p. 221, 223.

NOTE.—The measurements given above are in some cases those which were taken at Xanthos by Mr. Rohde Hawkins. When the backs of the slabs were sawn off for transport, the original joints were, in some cases, lost. The visible portions of the frieze now measure 91 feet 10½ inches.

THE THIRD FRIEZE.

The Third frieze, as was shown above, stood immediately on the capitals of the columns, without the interposition of an architrave. Of this frieze 74 feet 10 inches are preserved, including the returns.

The frieze contains scenes of battle, field sports, and offerings of gifts, subjects such as naturally occur on the tomb of a man of rank, and suggest the leading occupations of his life. There are no data for the arrangement, but it may be supposed that the slabs were grouped according to their subjects. In certain cases the figures are continued over the joints.

The frieze of combatants, though roughly executed, has more affinity to the first than to the second frieze. It consists of isolated groups of combatants, both on horseback and on foot, armed and nude.

885. A horse stands without saddle or other equipment on the left. It is perhaps one of the series of offerings. Five draped figures, whose heads are missing, stand as if in conversation.

886. Procession of persons bringing gifts or tribute. On the left is a goat, which appears to be resisting the efforts of some figure, now lost, to drag it along, and a figure with two baskets. He is followed by a series of persons carrying respectively a jar of wine and a hare; a calf carried over the shoulders; a large bird held by the wings; two baskets; a hare held in the hand and two hares slung from a stick; a kid carried along by the horns, and a flat basket; two flat trays. All these figures are young and beardless, and are in the dress of servants, with tunics reaching to the knees.

887. Slab with part of a boar hunt. On the left are an

attendant on foot, and three mounted horsemen, galloping to the right, accompanied by a hound. Next is the boar, which has fallen on its knees, with a dog on its back. Before it is a doubtful object, perhaps the remains of another dog. On the right of the slab is a horseman riding to the left. These figures wear short tunics and cloaks, and Persian caps. All have their arms raised for a spear-thrust. The outer legs of the horses are alone fully finished.

888. Slab with another portion of the hunting scene, with mounted horsemen and figures on foot. We have a horseman; behind him a footman blowing a long horn; next is a riderless horse, which has turned back to the right; beyond are a dog, and man running to the left; two horsemen; a man with a dog, and a man of whom only one leg remains. The right-hand end of the slab is placed in the tier below.

889. Further scenes of hunting. On the left is an attendant carrying a stag on his shoulder. Next is a bear hunt. A bear on its hind legs tries to strike a dog which appears to be snapping at it. Meanwhile one horseman on the left and three on the right gallop to the scene, accompanied by a dog. They have their hands raised ready for thrusting with their spears.

890. Scene of combat. On the left, a figure kneels to the front, and another has hand raised to strike (cf. first frieze, No. 858). On the remainder of this slab are alternately single horsemen to the left with right hands raised, and pairs of foot combatants. On the right is the leg of a figure to the left, of whom a portion is seen on the next slab.

891. Further scenes of combat. On the left is the shield and left leg of a figure moving to the left (see the last slab), and next are combats between two foot soldiers and between a horseman and a footman.

892. Combats between two pairs of foot soldiers, and between a horseman and two footmen.

893. Part of the procession of persons with offerings; seven figures in attendants' dress move in haste to the left. Each of the first three carries a basket, and a stick over the shoulder, from which a hare and two birds are hung. The next two carry a basket in each hand, and the last two figures have each two trays filled with cakes and fruits. On the extreme right of the slab is a tray, which must have been carried by a figure now lost.

894. A fragment of the combat scenes. On the left is a horseman, with hand raised for a spear-thrust, and next him are combats between two men on foot and between two horsemen. This slab is very unfinished.

895. Group of persons bringing tribute (?). On the left is the extended left hand of a figure on another slab (No. 897); four persons approach with hands extended. They carry pieces of cloth on their arms. The second figure from the left carries a pair of trousers. Unlike most of the figures on this frieze they wear trousers and Persian caps. On the right another figure leads a horse.

896. This slab has a group of persons looking towards the deputation and awaiting its arrival to receive the tribute. On the left are two standing figures, whose lower parts are wanting. Next are a pair of figures, of whom one rests his hand on the shoulder of the other, who is probably supposed to be leaning on a staff. Next is a figure who has his arm extended towards the approaching deputation, while he turns to address a standing figure on the right. It is uncertain whether these fragments belong to one slab, as there is an irregularity in the mouldings.

897. This slab contains a portion of the deputation, and should be placed on the left of No. 895. The connexion is certain, as the left hand of the figure on the right is seen

on the other slab. Four pairs of figures stand making gestures, as if in animated conversation. On the right is a figure moving to the right, being one of the group on No. 895.

THIRD FRIEZE.

New Number.	Old Number.	*Mon. dell' Inst.* X. Pl. 17.	Other Publications.	Length of Slab.	
				Feet	Inches
885	110	I.		5	$2\frac{1}{2}$
886	111	II.		6	4
887	115	XI.		6	$7\frac{3}{4}$
888	116	XII.		6	$5\frac{1}{4}$
889	113	XIII.	Brunn, *Denkm.*, 218.	7	5
890	123	VIII.		6	$5\frac{1}{2}$
891	121	IX.		3	$11\frac{3}{4}$
892	122	VII.		5	10
893	112	III.	Brunn, *Denkm.*, 218.	4	$4\frac{3}{4}$
894	120	X.		6	$4\frac{3}{4}$
895	118	V.		4	$10\frac{1}{4}$
896	119	VI.		4	4
897	117	IV.		6	$6\frac{1}{2}$
				74	10

NOTE.—The arrangement of the slabs in *Mon. dell' Inst.* differs considerably from that of Fellows on the model.

THE FOURTH FRIEZE.

This frieze, which is presumed to have surrounded the walls of the cella, contains scenes of banquet and sacrifice. The order of the slabs is doubtful, but there appear to have been two sides devoted to the banquet and two to the sacrifice. The original length was about 64 feet, of which 45 feet 5 inches are preserved.

898, 899, 900. Banquet scene. Sixteen male persons (of one, on the right of 898*a*, only a hand holding a bowl is preserved) are seated, half reclining on a row of eight couches,

with folded cushions beneath their left elbows. They are variously engaged—drinking and conversing to one another or to the attendants. An attendant draws wine from a large crater on the extreme left. Eight others, one being a woman, are serving the guests. One on slab 898 holds up a rhyton; one of the attendants on 899 has a rhyton terminating in the forepart of a Pegasus. No. 898 is an angle slab. On the short return (898*b*) is a single figure running to the left. This may be an attendant at the sepulchral banquet (903), or perhaps a dancer. She has a rod in her right hand. In Nos. 899 and 900 two pieces were separately worked and inserted.

901. (*a*) Group, with single figure leading a saddled horse and nine figures standing conversing. One carries an object like the Satrap's umbrella over his shoulder. This is an angle slab. On the short return (*b*) is a single standing figure, which may be a part of the scene of sacrifice, Nos. 904, 905. Two pieces of this slab were separately worked and inserted in the marble.

902, 903. Banquet of two persons. In this case the persons banqueting are of the type of the figures engaged in the 'sepulchral banquet,' while on the slabs previously described they are represented in the feast of everyday life. On 902, which is very mutilated, is a recumbent figure on a couch, before which is a table supporting a vase (?), and near it an attendant. Both figures have lost their heads. On 903 a dignified bearded figure, wearing a broad taenia, reclines on a couch with a cushion. He holds up a rhyton, terminating in the forepart of a winged ibex, with his right hand, and has a bowl in his left hand. An elderly man, standing near the head of the couch, speaks into his ear. Three attendants make various gestures. One carries a small bowl and jug. Two heads and the right arm of one of the attendants were separate pieces let into the stone, and are now lost.

A dog lies beneath the couch, as in the usual type of sepulchral banquet relief.

904 (*a*), 905. Scene of sacrifice. A large rectangular altar, with volutes, stands on a base of two steps. A heaped-up conical object on the altar perhaps represents flame. On the left the principal figure, half draped in himation, makes a libation from a bowl. Behind him are a boy, three figures in short tunics with trays, a figure dragging a goat by the horns, a figure leading a bull, and a standing figure in a himation. On the right of the altar a man stands by a bull. He is girt about the waist, but has both shoulders bare, in the manner usual at a sacrifice. Behind are two goats standing and traces of a standing figure. No. 904 is an angle slab. On the short return (*b*) are two standing figures. These two slabs were originally one stone, and were sawn in half for transport.

906. (*a*) Group of seven figures standing and one sitting in conversation. This slab appears to be a weak reminiscence of the group of standing magistrates on the frieze of the Parthenon. The figures are for the most part draped in himatia and lean upon long staves, while with their free hands they make gestures of conversation. The head of the figure seated on the right was let in separately, and is now lost. This was an angle slab. On the short return (*b*) is a winged figure moving to the right, perhaps an attendant at the banquet. According to Michaelis, this is a winged Nikè, and the banquet celebrates some athletic or other victory.

907. This slab is in bad condition, and the meaning of the action is uncertain. The subjects are: two figures joining hands (cf. third frieze, No. 897); a figure with his left foot supported on a high stone, who appears to be pointing to a distance with the right hand; two figures playing lyres of different forms near a small altar (cf. Benndorf, *Heroon*, p. 234), and a seated figure.

908. This slab is quite unfinished, and is an instructive example of the sculptor's method. The whole of the field is sunk first to the required depth, leaving the figures in outline of the height of the original surface. The next step is to work the figures in the round. The outlines appear to represent a kneeling figure; a figure standing with a patera (?); a seated figure; a second figure standing with a patera.

THE FOURTH FRIEZE.

New Number.	Old Number.	*Mon. dell' Inst.* X. Pl. 18.	Other Publications.	Length.	
				Feet	Inches
898 *a*	98	XII.*		4	9
898 *b*		XI.*		1	$0\frac{1}{2}$
899	99	XIII.*	Brunn, *Denkm.*, 218.	4	8
900	100	XIV.*		3	$10\frac{3}{4}$
901 *a*	103	IV.*		4	3
901 *b*		III.*		0	$7\frac{1}{2}$
902	96	IX.*		1	$11\frac{1}{4}$
903	97	X.*		3	$9\frac{1}{2}$
904 *a*	101	I.*		4	$11\frac{1}{2}$
904 *b*		XV.*	Brunn, *Denkm.*, 218.	0	11
905	102	II.*		3	5
906 *a*	95	VII.*		3	$11\frac{1}{2}$
906 *b*		VIII.*		0	$7\frac{1}{2}$
907	105	VI.*		3	$6\frac{1}{2}$
908	104	V.*	Michaelis, *Parthenon*, p. 204.	3	$0\frac{1}{2}$
				45	5

THE NEREIDS.

The Nereid Monument derives its name from the series of figures which occupied the intercolumniations of the structure, and which have been called Nereids since their discovery. The view that these figures are Nereids is still generally held, though other interpretations have been suggested.

Mr. B. Gibson (*Mus. of Class. Antiq.*, i., p. 141), basing himself on the fact that the animals connected with the figures occur on Ionian and Æolian coins, *e.g.*, the lion on coins of Miletus, the seal (phoca) on coins of Phocaea, the crab, dolphin, and shell on those of Cos, Myrina and Pyrnus respectively, regarded the statues as 'personifications of the cities and people of Ionia and Æolia, who furnished the contingents to augment the army of Harpagus.' The suggestion, however, is generally regarded as untenable, since the correspondence of the accessories with the coins is imperfect, and there is no parallel for such an extensive use of attributes in a heraldic sense.

If they are to be regarded as Nereids, it has been suggested that they are connected with the reproductive powers of nature (Watkiss Lloyd, *Xanthian Marbles*, p. 58); that they have been disturbed in the sea by a naval battle which was fought near Xanthos, and was supposed to be commemorated in the monument (Welcker, in C. O. Müller's *Handbuch*, 3rd ed., p. 130); that they had come up from the sea to view the victory close at hand (Urlichs, p. 65); that they are engaged in a dance of victory and joy, or else are the escort of the deceased hero to the Isles of the Blessed (Michaelis, *Annali dell' Inst.*, 1875, p. 180). They have also been more specially connected with the groups above the pediments, on the analogy of vases, in which the Nereids are seen running in alarm from the struggle of Peleus and Thetis. On this supposition the two acroterial groups might be Peleus and the Nereid Thetis, Boreas and the Nereid Oreithyia (Roscher's *Lexikon*, iii., p. 231). It is difficult, however, to regard the Nereids as mere accessory figures to the smaller and less conspicuous groups on the acroteria.

More recently it has been suggested that these figures represent deities of air, not of water, and that they are

the ocean breezes which hover round the Isle of the Blessed. Pliny (*N. H.*, xxxvi., 29) speaks of two statues of breezes that set sail with their dress (*Aurae velificantes sua veste*, cf. Six, *Journ. of Hellen. Studies*, xiii., p. 131; Sellers, *Elder Pliny's Hist. of Art*, p. 200).

The heads of the Nereids are all lost, perhaps through iconoclasm.

909. (Plate IV.) Figure of Nereid running to the right. She wears a long ungirt dress, with laced sleeves which appear to be continuous with a short diploïdion that reaches only as low as the breasts. This garment is confined by narrow strings passing over the shoulders. The right hand held a part of the skirt, and also, probably, a part of the large mantle which passes behind the back and over the left shoulder, a part being held in the left hand. Below the folds of drapery of the figure is a sea bird floating over the water with its wings spread.

This figure differs considerably in style from the other Nereids. The drapery is not only of a different fashion, but also it is differently treated, being worked in numerous minute folds, while the other figures have a broader and more leathery drapery.

Height, 4 feet 7¼ inches. The heights of this and the following figures are measured from the highest part of the neck to the pedestal. *Mon. dell' Inst.*, X., pl. 11, fig. iv. (81); Murray, *Hist. of Gr. Sculpture*, II., pl. 19; Brunn, *Denkmaeler*, No. 212; Collignon, II., p. 230.

910. Figure of Nereid, running to the left. She wears a long chiton with diploïdion girt at the waist. The right arm is fully extended, holding up one side of the large mantle, which passes behind her back, over the left shoulder and arm. Below the figure is a large fish leaping over the waves.

Height, 4 feet 8½ inches. *Mon. dell' Inst.*, X., pl. 11, fig. ii. (83); Brunn, *Denkmaeler*, No. 213; Collignon, II., p. 228; Studniczka, *Die Siegesgoettin*, fig. 35; Roscher, *Lexikon*, III., p. 230.

911. Figure of Nereid, running to the right. She wears a long chiton, and diploïdion girt at the waist, and sandals. The left hand is extended, holding one edge of the mantle, which passes behind her back. A small fish is roughly indicated under her feet.

Height, 4 feet 2 inches. *Mon. dell' Inst.*, X., pl. 11, fig. v. (76); Roscher, *Lexikon*, III., p. 230.

912. Figure of Nereid running to the right with the arms extended. The right hand holds one end of her mantle, which passes behind the back and over the left arm. She is draped in a long sleeveless chiton, with diploïdion girt at the waist, but leaving the sides of the body bare. Below her feet is a bird (?); the head and wing were separate pieces, now lost.

Height, 4 feet 8 inches. *Mon. dell' Inst.*, X., pl. 11, fig. i. (75); Murray, *Hist. of Gr. Sculpture*, II., pl. 19; Brunn, *Denkmaeler*, No. 211; Collignon, II., p. 229; Studniczka, *Die Siegesgoettin*, fig. xxxiv.; Roscher, *Lexikon*, III., p. 229.

The following numbers (913–915) are exhibited in the intercolumniations of the restored end:—

913. (Plate II.) Fragment, from the waist downwards, of a Nereid standing to the front, and wearing flowing drapery.

Height, 3 feet 5 inches. *Mon. dell' Inst.*, X., pl. 12, fig. x. (80).

914. Nereid, running, half turned to the left. She wears a long chiton, and diploïdion girt at the waist. Her arms are extended to right and left, holding out her mantle.

Height, 4 feet 9 inches. *Mon. dell' Inst.*, X., pl. 12, fig. viii. (78); Roscher, *Lexikon*, III., p. 229.

915. Lower half of Nereid running to the right, preserved from the waist downwards. She wears the split chiton, which shows the right leg, and a diploïdion. A large crab is seen beneath her drapery.

Height, 3 feet 2½ inches. *Mon. dell' Inst.*, X., pl. 11, fig. vii. (82).

916. Fragment, with the lower folds of the skirt of a Nereid, who has a large cuttlefish (?) beneath her feet.

Height, 1 foot 5 inches. *Mon. dell' Inst.*, X., pl. 11, fig. vi.

917. Fragment, with drapery of Nereid from the knee downwards. The object below her feet cannot be distinguished.

Height, 1 foot 11½ inches. *Mon. dell' Inst.*, X., pl. 12, fig. xii.

918. Figure of a Nereid, running to the left. She wears a long split chiton, which shows the left leg and thigh, and a diploïdion, girt at the waist. Beneath her feet is a large sea-shell. The left foot was worked in a separate piece, now wanting. The back of this figure is left rough and unfinished.

Height, 4 feet 5 inches. *Mon. dell' Inst.*, X., pl. 11, fig. iii. (84).

The following figures are worked on a smaller scale than their companions :—

919. Figure of Nereid, running to the left. She wears a long split chiton, which shows the right leg, a diploïdion, girt at the waist, and sandals. The extended left hand held an edge of her mantle, which passed round the back, and is held by the right hand near the thigh.

Height, 3 feet 9 inches. *Mon. dell' Inst.*, X., pl. 12, fig. xv.

920. Fragment of the lower part of the drapery of a Nereid.

Height, 2 feet. *Mon. dell' Inst.*, X., pl. 12, fig. xi. (77).

921. Fragment of the lower part of the drapery of a Nereid, with part of the left leg. The front of the left foot was a separate piece, now wanting.

Height, 1 foot 2 inches. Old No. 91.

At the angles of the restored pediment are : —

922. Figure of a Nereid, half turned to the right. She wears

a chiton, diploïdion, and mantle. The left leg is for the most part wanting, but it was left bare by the split chiton.

Height, 3 feet 6 inches. *Mon. dell' Inst.*, X., pl. 12, fig. xiii. (132).

923. Figure of a Nereid, from the waist downwards.

Height, 2 feet 2 inches. *Mon. dell' Inst.*, X., pl. 12, fig. xiv. (137).

THE PEDIMENT RELIEFS.

924. Part of the tympanum of the east pediment, with a scene of sepulchral import.

At equal distances on the right and left of the centre are two enthroned figures. On the right is a bearded figure with long hair, seated to the left on a throne covered with drapery. He wears a large mantle only, and shoes. His right hand is supported by a sceptre. A female figure, closely draped, the head now wanting, stands at his knees. A dog lies, curled up, beneath the throne. Confronting this group is a matronly woman, seated in an easy position, with her right arm resting on the back of the throne. She wears a sleeved dress, a large mantle, a calathos, and a veil which she holds out with her left hand. A girl, with long flowing hair, stands beside her, and places both hands on her knees. To right and left, towards the angles of the pediment, are smaller figures. On the left, one male figure remains, wearing a short tunic. On the right is a group of six persons draped in mantles only. These subsidiary figures are of smaller scale than the central group, and among them the scale rapidly diminishes as the angle is approached. In the extreme angle, however, is lying a dog of colossal scale. In this relief there are analogies with the Greek sepulchral reliefs, in which the deceased person

is heroified, and at the same time something is taken from the reliefs representing ordinary life. The male figure, with the accompanying figure standing at his knees, and the dog, or the female figure, with the young girl resting her hands on her knees, might each be taken from an ordinary Attic relief. On the other hand the group of persons approaching, though not making gestures of adoration, are analogous to the train of worshippers who appear on the reliefs of the Sepulchral Banquet (cf. vol. i., p. 298), and the formal enthronement of the two principal figures suggests definite heroification.

Height, in the centre, as mounted, 3 feet 1½ inches. Two inches at the lower edge may have been in a rebate. *Mus. of Class. Antiq.*, I., p. 150; *Annali dell' Inst.*, 1875, pl. DE. I (125); cf. Michaelis, *ibid.*, p. 154; Brunn, *Denkmaeler*, No. 219.

925. Left half of the tympanum of the west pediment, with a combat of foot soldiers against cavalry. On the right of this slab is a portion of what originally formed the central group. A warrior has sunk on his knee, and holds up his shield in defence. He had a bronze sword in his right hand. He is, however, trodden down by the horse of his opponent, of which only one foreleg is extant on the slab. The warrior is nude, except for his helmet. On the left are five soldiers, about to take part in the combat. They are variously dressed, with fine tunics, cuirasses with or without flaps, chlamydes fastened by brooches, and helmets. Three advance to the fray, while the two in the angle are kneeling. Their heights are nicely adjusted to the slope of the pediment, in a manner that is rather grotesque; but perhaps we may suppose that the first and third from the left are further away from us. In that case the scales of the second, fourth, and fifth are not seriously unequal. The figure on the right is, however, considerably larger. The missing

horseman was probably the chief figure of the pediment, and may well have been the person to whose honour the monument was erected.

Height, allowing for the top angle now wanting, 3 feet 1¾ inches; 1¾ inches may have been in a rebate. *Annali dell' Inst.*, 1875, pl. DE., II. (126); Brunn, *Denkmaeler*, No. 219.

ACROTERIAL SCULPTURES.

926. Above the restored pediment is:—

Group from apex of pediment. A nude youth holds up in his arms a draped female figure. Both figures are imperfect; the youth lacks his head, left leg and right foot; the female figure is lost above the waist, and the left leg from the knee is also wanting. The drapery falls down from the thigh.

Height, 2 feet 10½ inches. *Mon. dell' Inst.*, X., pl. 12, fig. xvii. (134); Roscher, *Lexikon*, III., p. 231 (Boreas and Oreithyia). Michaelis (*Annali dell' Inst.*, 1874, p. 233) denies that these groups (926, 927) belong to the acroteria.

927. Group from apex of pediment. A nude youth, perhaps Peleus (perhaps one of the Dioscuri) strides to the front. He held in his arms a female figure, now almost entirely destroyed. Her right arm, wrapped in drapery, is seen at the back of the youth's head grasping his hair. A piece of drapery, perhaps belonging to the girl, is seen on the youth's left thigh. The pubes was inserted separately. The male figure is the only statue in the series that has the head extant.

Height, 2 feet 10¼ inches. *Mon. dell' Inst.*, X., pl. 12, Fig. xvi.; Murray, 2nd ed., II., p. 212; Collignon, II., p. 226; Furtwaengler, *Meisterwerke*, p. 220, note 4.

928. Fragment of one of the acroterial sculptures, with drapery spreading over a plain support. The lower part is worked to fit into a plinth.

Height, 2 feet 1 inch.

THE LIONS.

Parts were found of four lions, of which two are fairly complete.

There is evidence to show that they had fallen from the monument. Fellows reports that one of the lions 'had fallen from either angle of the west end ; . . . . at the east end I found the paws of one lion and the flanks of another' (*Ionic Tr. Mon.*, p. 24 ; *Travels*, p. 478).

It seems likely that they were symmetrically disposed with reference to the cella. Fellows placed each in one of the intercolumniations, but this is not a satisfactory arrangement. By analogy with the tomb seen on slab 877 we should associate them with a central monument, but they seem rather large for an internal position. Two lions looking outwards are said to have flanked the entrance to the chamber of the funeral car of Alexander (Diod. Sic., xviii., 27).

The style of the animals is very archaic compared with the remainder of the sculptures—especially the stiff and conventional treatment of the manes. Either they are derived from an older monument or the archaic conventions have been consciously retained in a piece of decorative sculpture.

Fellows, *Ionic Tr. Mon.*, p. 24 ; Falkener, *Mus. of Class. Antiq.*, I., p. 268 ; Michaelis, *Annali dell' Inst.*, 1874, p. 221, 234.

929. Lion, crouching for a spring, with mouth open ; the

lower jaw and part of the left hind leg are wanting, the left fore leg is mended.

Length, 5 feet 3 inches. *Mon. dell' Inst.*, X., pl. 12, fig. xviii.; Prachov, *Mon. Xanth. Ant.*, pl. 2, fig. 2; Collignon, II., p. 231; Brunn, *Denkmaeler*, No. 219. Although wearing a lion's mane, the sex of this animal and its companion appears to be female (cf. *Bull de Corr. Hellénique*, XIV., p. 514).

930. Lion, nearly similar to the preceding. The jaw and left hind leg and parts of the right fore leg are wanting.

Length, 5 feet 3 inches. Restoration: the body about the lower ribs, part of the eyes, and a considerable part of the legs. Prachov, *Mon. Xanth. Ant.*, pl. 2., fig. 3.

ARCHITECTURAL MEMBERS.

931. (Plate II.) Double egg and tongue moulding, crowning the base, and forming the stylobate of the building. Three pieces of this member, two of them being corner pieces with a palmette and inverted palmette at the angles, are inserted in the restored face. The remainder is cast in plaster.

932. Columns of the Nereid Monument with capitals and bases.

1. (Beginning from the left.) This column is complete, with capital and base.
2. The capital, the lower 5 feet of the shaft, and the base are original.
3. The capital and most of the upper part of the shaft are original.
4. The fourth column is a cast throughout.
5. One capital is exhibited below. The baltei are left unfinished on the upper side of the volutes.

For the base, see *Mus. of Class. Antiq.*, I., p. 271; for the base and capital, Michaelis, *Annali dell' Inst.*, 1875, p. 172.

933. Restored pediment.

All parts of this restoration are based on the original pieces incorporated with it. For the cornice, a piece is inserted at each end. The working of the under surface shows the projection beyond the dentils. A small piece at the right end gives the rake of the pediment, which closely agrees with that obtained from the upper side of the tympanum slabs. Other fragments give the cornice and cymation above the tympanum. The stone from the apex of the pediment also serves to give its rake. On its upper surface it is cut away to receive an acroterial group. For the dimensions of this pediment cf. p. 4; for the sculptured tympanum, see No. 924; for the acroterial group, see No. 926; and for the Nereids at the angles, see Nos. 922 and 923.

934. Lacunaria.

Portions of five double coffers or lacunaria were brought home. A triple coffer is also said to have been found (*Mus. of Class. Antiq.*, i., p. 266).

1. This specimen shows clearly the member, attached to one side of each coffer, which served to mask the joints, when the coffers were placed side by side, across the peristyle. The termination of this member on the left shows how much of the stone was used for a bed. From this we obtain that while the total length of the double coffer was 3 feet $8\frac{7}{8}$ inches, the exposed length was 3 feet $\frac{3}{4}$ inch. The width, from centre to centre of the masking beams, was 2 feet $\frac{1}{2}$ inch. There are considerable traces of colour on this coffer, consisting of a series of bead and reel and egg and tongue patterns on the exposed surfaces.
2. This double coffer has its sides complete, but does not make plain the intention of the projecting piece which is broken away. Traces of patterns, as in the preceding.
3. This fragment shows the painted patterns better than the foregoing, and also traces, now very faint, of a head

painted in outline, half turned to the left, in the middle of the panel.

Athenæum, July 18, 1891, p. 104; *Journ. of Hellen. Studies*, xiii., p. 133. Compare *Athenische Mittheilungen*, xv., p. 206, for similar heads in relief.

4. Fragment from a corner of a double coffer, with a slight trace of the egg and tongue pattern.

5. Four fragments joined together of a double coffer, showing the egg and tongue and bead and reel mouldings, as before.

935. Pilaster capital from one of the antae of the cella. It consists of a vertical portion, surmounted by a series of three Lesbian cymatia, with a small bead and reel under each. On the front face are three rosettes, on the left two, and on the right there may have been one. On the upper bed a small lump of marble seems to fix the setting of the frieze above. One of the rebates at the back seems to show that there was a moulding below the fourth frieze, of $4\frac{1}{2}$ inches high. The other rebate might serve for a member below the interior lacunaria. The intention of a vertical groove at the back is not clear.

Height, 1 foot 8 inches. Old number, 92.

936. Portion of pilaster capital. The pilaster to which this fragment belonged must have been differently bedded to the foregoing, since this piece, which only shows three of the rosettes, has its original surfaces both above and below.

Height, $4\frac{3}{4}$ inches. Old number, 70a.

937. Lower part of a console from one side of the entrance. A small palmette in the angles of the volute. The right side is partly unfinished.

Height, 1 foot 2 inches.

938. Lion's head spout, with part of the cymation moulding from one side of the building. The lower jaw is wanting, together with part of the upper jaw.

Height, 6 inches.

939. Lion's head, as the last. The left side of the head and lower jaw are wanting.

Height, 5 inches.

MISCELLANEOUS SCULPTURES.

The following sculptures were also found on the site, but it is doubtful if they have any connexion with the monument.

940. Middle part of a male figure, closely wrapped in a himation, from the waist to the knees.

Height, 1 foot 9¼ inches. Old number, 90a.

941. Fragment of the legs below the knees of a closely-draped figure, nearly resembling the last number, but apparently not part of the same figure.

Height, 1 foot 5¾ inches. Old number, 91b.

942. Fragment from the neck to the waist of a standing draped female figure, with sleeved chiton, diploïdion and himation.

Height, 2 feet. *Mon. dell' Inst.*, X., pl. 12, fig. ix. (79).

943. Fragment of relief, with part of a horseman, to the left, wearing trousers and a flying cloak. All the foreparts of the horse, and most of the rider, are lost. By the proportions this might be a part of the fourth frieze, but there is no other equestrian subject in this frieze. The character

of the lower moulding shows that it does not belong to the third frieze.

Height, 11 inches; width, 16 inches.

944. Hind-quarters of a winged Sphinx, seated.

Height, 1 foot 1 inch.

THE TOMB OF PAYAVA.

950. The tomb of Payava was discovered at Xanthos by Sir C. Fellows in 1838, and revisited by him 1840. It is described by Fellows as 'the Gothic-formed Horse Tomb.' For a view of the tomb as found, see Plate V., from a drawing by G. Scharf. It was removed by the naval expedition of 1842. The roof was hauled off the top by slings, and when lifted fell in pieces. The lower part was sawn up for transport.

A plinth placed at the brow of a hill supported a rectangular chamber, with an internal measurement of 9 feet 7 inches by 5 feet 9 inches. This chamber, which was 3 feet $1\frac{1}{2}$ inches high, was surmounted by the frieze and upper parts, as restored, the entire structure rising to a height of 20 feet 10 inches from the lower plinth.

In general form the monument, like its companion, and like many of the Lycian tombs, is remarkable for its frank, and probably conscious, imitation of a wooden building, the frame of which is morticed together, according to a simple system of carpentry. The ends of the beams are left projecting, and the mortices are in some cases made firm with wedges.

For a comparison of the tombs with wooden structures, see Benndorf, *Reisen*, i., p. 96; Perrot & Chipiez, v., p. 361.

It has been suggested that the Satrap of the inscription on one side of the tomb (950, *7*), is the Orontobates

mentioned by Arrian (*Anab.* i. xxiii. 8) as holding his satrapy between 335 and 333 B.C. He is, however, better identified with Autophradates, a Persian Satrap of Lydia, who may have had power at Xanthos between about 375 and 362 B.C.

Fellows, *Journal*, frontisp. and pl. facing p. 228 (views); Dieulafoy, *L'art ant. de la Perse*, II., p. 59; Wolters, No. 1,000; Michaelis, *Ann. dell' Inst.*, 1875, p. 165. Scharf's drawings of the reliefs, including his versions of the inscriptions (not always trustworthy), are reproduced in Plates VI.–XII.

For the inscriptions see Savelsberg, *Beiträge zur Entzifferung der Lykischen Sprachdenkmaeler*, II., p. 190, and refs. below. For Orontobates, see Imbert, in *Rev. Arch.*, 3rd S., XV., p. 129; *Academy*, 11 May, 1889, p. 329. For Autophradates see Imbert, *Mém. de la Soc. de linguistique de Paris*, viii., p. 465. Suggestions with respect to the reading of the inscriptions have been communicated by Mr. W. Arkwright.

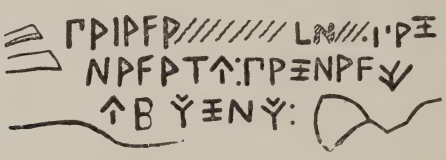
1. (Plate VI.) On the east side of the arched roof, as the tomb was originally built, a chariot is drawn by four galloping horses. A wing is attached to the chariot, beside or apparently upon the wheels. The charioteer is a youthful figure, with peaked helmet, leather cuirass, tunic, and chlamys. The warrior who is stepping into the chariot is a bearded figure, fully armed, with crested helmet, with side flaps, cuirass over a tunic, greaves and sandals. He has a large circular shield, and chlamys.

Towards the ends are the projecting heads and forepaws of two lions, symmetrically placed. A similar pair occurs on the opposite side. Their intention is evidently architectural (cf. vol. i., Nos. 83, 84), and they have no relation to the subject represented, which is no doubt the deceased hero in his chariot. Occasionally the projection of the lions is much greater (compare the sarcophagus of Dereimis and Aeschylos at Vienna—Benndorf, *Heroon*, text, pl. 2).

On the ridge above is a frieze of combats between

horsemen and foot-soldiers, apparently against foot-soldiers only. On the left are four peltast figures with helmets, tunics, and shields, moving to the left on rocky ground. They are followed by a nude figure in a helmet, who beckons to a horseman who has a helmet, large cloak, and an apron (cf. No. 950, *5*), protecting his knees. Below the horse, which gallops to the left, is the nude figure of a prostrate adversary.

On the left is a second horseman, riding over a kneeling figure, nude except for a helmet. Between the two last groups is the Lycian inscription, much defaced, but



probably to be read: *Payava* [*manak*]*in*[*ä* :] *prṇnavatä* : *prṇnavaṃ äbäṇnä*. 'Payava built this monument.'

Scharf, *Observations*, p. 5; Vaux, *Handbook*, p. 155; Benndorf, *Heroon*, p. 60; Benndorf, *Reisen*, I., p. 107; Savelsberg, *Beiträge*, II., p. 194.

2. On the opposite or west side of the arched roof is a second winged chariot group, nearly similar to that just described. Parts of the drapery of the charioteer, of the wing, and the horse's flank are restored.

Above, on the ridge, is a frieze of hunting scenes: a horseman in combat with a bear, on its hind legs; he thrusts with a spear; a second horseman thrusts at a boar, and a third pursues a stag. A dog and an attendant on foot follow.

Benndorf, *Reisen*, I., p. 107 (for the ridge).

3. (Plate VII.) South end of tomb. The space is divided,

as if by wooden beams, so as to make two oblong panels and two half lunettes. In the panels are (1) beardless male figure, seated on a stool to the left, half draped, with a himation passing over his legs and left shoulder. The right hand rests on a staff. (2) Veiled and draped female figure seated to the right, with left hand raised. A nude figure of a boy stands at her knee and stretches out his hand.

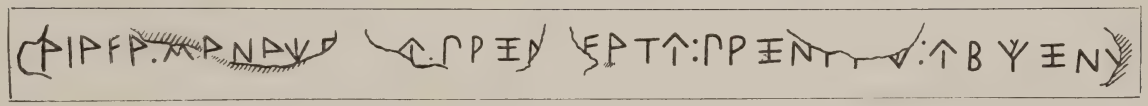
Above, in the half lunettes, are two seated Sphinxes, looking inwards.

4. (Plate VIII.) The opposite or north end of the tomb was similarly treated, but one panel and a part of the other are lost. In the right panel a draped female figure was seated to the left, with a boy, whose head alone remains, standing at her feet.

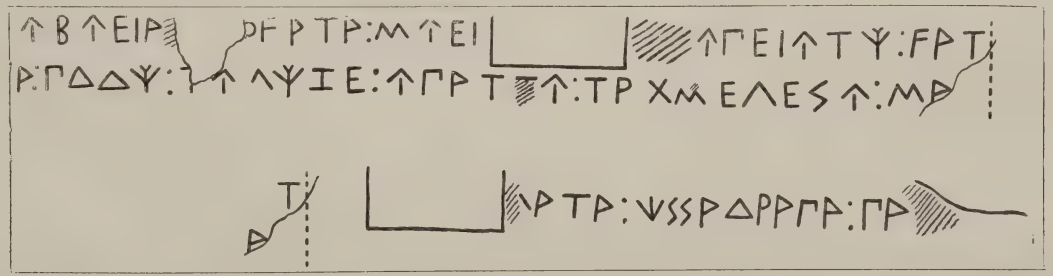
Above, in the half lunettes, are the two seated Sphinxes looking inwards.

On the principal frieze, round the base of the tomb, are the following:—

5. (Plate IX.) Long side (east). Battle of horsemen against foot soldiers, in a rocky place. In the middle is a mounted figure, armed with helmet, cuirass, mantle, and a singular kind of apron, who rides to the right; his horse is saddled, and has the mane tied in a top-knot. On the left three horsemen follow the leader; the near horseman is broken away except the right leg. Three foot soldiers oppose the advance of the horsemen by raising their arms for a spear-thrust and extending their shields; a fourth has been overthrown and lies beneath the horse; a fifth runs from the right to join the combat. These figures are 'peltasts,' having helmets and (in two cases) tunics, but no cuirasses. In the background on the right is a group of rocks, among which are two figures: one is looking over his shield; of the other only a part of the shield remains.



Inscription from Tomb of Payava, East side (No. 950, 5).



Inscription from Tomb of Payava, West side (No. 950, 7).

On the horizontal band above the subject is the Lycian inscription (p. 50), which is read :—

P]ayava : manak[in]ä : prn̥[na]vatä : prn̥navą : äbą̈nnä̈.
'Payava built this monument.'

Fellows, *Journal*, p. 230; *Travels*, p. 171. 'Since the above sketch was made, and prior to the removal of the tomb to England, several of the heads of this group were broken off' (Fellows, *ibidem*); Sharpe in Fellows' *Lycia*, p. 491; Michaelis, *Annali dell' Inst.*, 1875, p. 168; Savelsberg, *Beiträge*, II., p. 192.

6. (Plate X.) Short side (north). A venerable figure, bearded, long-haired, and draped in himation, stands with the right arm raised. Probably the hand, now lost, was placing a wreath on the head of a nude athletic youth who stands to the front.

Fellows, *Lycia*, pl. facing p. 166.

7. (Plate XI.) Second long side (west). A Persian figure is seated to the right; he wears a long-sleeved tunic girt at the waist, a Persian cap and a mantle, and has a sheathed dagger by the right thigh, according to the Persian habit (Benndorf, *Heroon*, p. 238). He is seated on a stool covered with a cloth, and having legs with knobs of a common Persian form; his right hand is raised as if stroking his beard. On the left an attendant stands with his hands folded across his breast in Oriental manner; he wears a sleeved tunic girt at the waist. On the right are four standing figures turned towards the Persian; a male figure, much mutilated, a bearded and long-haired figure similar to that on the short side, in tunic and himation; two younger male figures.

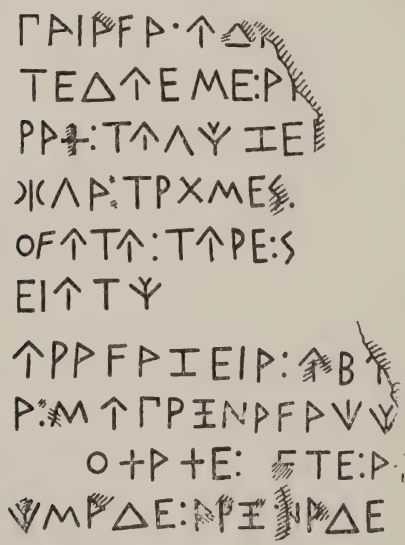
Above is the Lycian inscription, which has been read : *äbäiya : [kr]uvata : mäiyä piyätą̈ : vat[apr]data : kssadrapa : pa[rzz]a : pddą̈ : tälą̈zi ; äpattä : trm̥milisä : ma . . . .* It contains the name of 'Autophradates, Persian Satrap,'

and may record the granting of an authorization for the tomb.

Scharf, *Observations*, p. 5; Vaux, *Handbook*, p. 155; Sharpe in Fellows's *Lycia*, p. 491; Michaelis, *Annali dell' Inst.*, 1875, p. 167; Savelsberg, *Beiträge*, II., p. 200; pl. 3, No. 5 c.

8. (Plate XII.) Second short side (south). Two armed figures, standing. Each wears a tunic, cuirass with flaps, mantle, and greaves. Their right hands are raised and probably rest on spears.

By the side is the following inscription:



Payava äd . . .
tidäimi : a . . .
rah : tälq̃zi . . .
gla : trm̥mis . . .
uvätä : täri : s[q̃ . .
iyatq̃
äravaziya : äbä . . .
a : mä pṛṇavakạ
uhahi : iti : ah
ạmadi : arṇnadi

which is translated: 'Payava, son of Ad . . . . , secretary of A . . . rah, by race a Lycian,' etc. The remainder of the inscription probably refers to the use of the tomb.

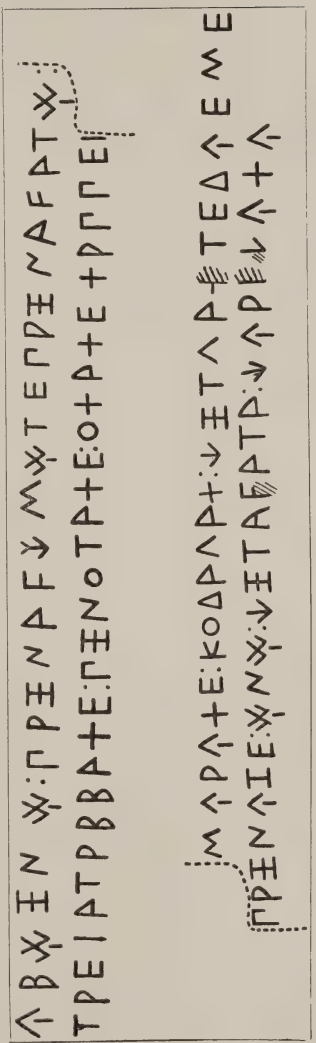
Fellows, *Lycia*, pl. facing p. 166; Sharpe, *ibidem*, p. 490; Schmidt, *Lycian Inscriptions*, pl. 6, No. 5; Savelsberg, *Beiträge*, II., p. 195.

THE TOMB OF MEREHI.

951. This tomb, which is known as the Chimaera Tomb, or Tomb of Merehi (or Märähi), was found by Fellows 'beneath the rocks at the back of the city,' that is, below the northern rocky slope. When found, the lower part had been displaced by an earthquake; the lid was half buried and inverted.

The lid was brought home, but the lower chamber is a reproduction of the original; the Lycian inscription is a cast.

Fellows, *Lycia*, p. 166; *Travels*, p. 497; Michaelis, *Annali dell' Inst.*, 1875, p. 137.



Inscription from tomb of Merehi (No. 951).

Along the side of the chamber a cast is inserted of the inscription: *äbän̥nä prn̥navą : mäti prn̥navatä Märähi cudalah kn̥tlah tidäimi triyatrbbahi : pn̥nutahi : uhahi : hrppiy-prn̥näzi : äntä kn̥tavata : kärigähä.* Mr. Arkwright, in substantial agreement with M. Imbert, translates: 'This monu-

ment built Märähi, son of Cydalos Kandalos, of the race of Triatarbas Pnytos, for his household. He was (?) a captain of Caricas.' A very different version, except for the first clause, is given by Savelsberg. One Kondalos was a lieutenant of Mausolos (Aristot., *Oec.* ii. xiv.), but it is improbable that his name can be identified with that on the inscription.

Spratt and Forbes, II., pl. No. 10, and p. 243; Savelsberg, *Beiträge*, II., p. 205; pl. 3, No. 8. Imbert, *Rev. Arch.*, 3rd ser., XV., p. 130; *Mém. de la Soc. de Linguistique de Paris* VIII, p. 22; *Academy*, 11 May, 1889, p. 329; Schmidt, *Lyc. Inscriptions*, pl. 6, 8; Michaelis, *Annali dell' Inst.*, 1875, p. 137.

1. (Plate XIII.) On one side of the arched roof is a chariot, drawn by four horses, and containing a charioteer with sleeved tunic and Phrygian cap, and an armed figure, wearing helmet, sleeved tunic, cuirass with flaps, and greaves. At the right-hand corner is the Chimaera, crouching as if to spring. It is represented as a lioness with a mane, and having the goat's head projecting from its back. The tail is not shown.

The subject has been commonly interpreted as Bellerophon and the Chimaera. Bellerophon, however, should be represented as riding on Pegasus (cf. No. 760, relief on a rock tomb from Pinara). Hence it has been suggested that in cases such as this, the figure of the Chimaera is introduced as an heraldic emblem, to denote the descent of the owner of the tomb from Bellerophon. At Giöl-Baschi the whole group of Bellerophon on Pegasus and the Chimaera is introduced in immediate connexion with the chariot, thus showing that the person in the chariot cannot himself be Bellerophon (Benndorf, *Heroon*, p. 61, pl. 22). The chariot group is of frequent occurrence on Lycian tombs. For a list of examples see Benndorf, *Heroon*, p. 59.

Milman's *Horace illustrated*, p. 193; Benndorf, *Heroon*, p. 60; Fischer, *Bellerophon*, p. 72; Engelmann, *Annali dell' Inst.*, 1874, p. 25.

Above is a frieze with scenes of domestic life.

A bearded figure reclines on a couch, holding up a rhyton. On the left is an attendant with a cup, and on the right a woman seated on a stool, and a child. Before the couch is a low footstool with a boot. [Compare the Sepulchral Banquet reliefs (Vol. I., p. 298), the Nereid Monument, fourth frieze, and other Lycian tombs.] Next is a series of groups. A bearded figure appears to be placing a wreath on the head of an athlete. [Compare the companion tomb, No. 950.] Two pairs of men are clasping hands and converse; an old man leaning on a staff converses with a seated figure, who is accompanied by a dog.

Milman, *Horace illustrated*, p. 193; Benndorf, *Heroon*, p. 60; Benndorf, *Reisen*, II., p. 162.

2. On the opposite side of the roof is a chariot group, similar to that described, but turned to the left, instead of the right, and with a panther in the place of the Chimaera.

On the frieze above is a series of combats between hoplites and nude figures. Beginning from the left we have a hoplite advancing to join the fray; a nude figure kneeling, and held down by one hoplite, while another raises his hand to strike; a nude figure kneeling between two hoplites, who make spear-thrusts; a wounded figure falling to the ground after a spear-thrust from a nude figure, who stands over him to repeat the stroke; two hoplites advance to the right; a seated figure wearing a Persian cap appears to be directing a figure with a torch (?), who is approaching a battlemented structure on the right, as if to fire the gate. A figure is seen over the battlements.

Fellows, *Lycia*, p. 166; *Travels*, p. 337.

Along the upper surface of the ridge are three circular and two oblong depressions, arranged alternately, apparently meant for the plinths of sculptures.

3. At one end, the ridge is terminated by an elaborate acroterion, consisting of a palmette springing from acanthus leaves.

Below, in the half-lunettes, are two Sphinxes, confronted as before.

4. At the opposite end are two oblong panels and two half-lunettes. In the panels are: a bearded old man, draped, and seated on a stool to the left, with right hand extended, and a woman draped and hooded, seated to the right. Above in the half-lunettes are two Sphinxes looking inwards, as before. On the end of the ridge is an acroterion as before.

FRAGMENTS FROM XANTHOS.

952. Architectural fragment showing the forms of timber construction. It represents the ends of a series of poles lying side by side to form the foundation of a roof, which, in the original structure thus imitated, would consist of rolled mud, resting on the poles, and bounded at the edges by the wooden cornice. *Xanthos.*

Hard limestone. Height, 1 foot 2½ inches; length, 3 feet 1 inch. *Synopsis, Lycian Room*, No. 144.

953. Fragment of sculpture from Xanthos, forming the angle of a tomb. It is doubtful whether the original structure was a large sarcophagus, or a tomb on a shaft, like the Lion Tomb (vol. i., pl. 2). The front part of a bull (the head of which is lost) projects diagonally from the structure. At one side of the bull is a nude youthful figure kneeling, with a shield and a sword which is only in part indicated. He rests his hand on a large stone. Below are egg and tongue and astragalus mouldings. At

the upper part of the bull, on each side, are nude human legs, which are on a smaller scale than the kneeling figure, and appear to have belonged to two boys climbing over the bull. At the left of the kneeling figure there is a plain return surface, and this may have been one side of the door (cf. the Lion Tomb, No. 80). A part of the walls and floor of the inner chamber is seen at the back of the fragment, and the position of its external angle is shown above the bull's neck.

Found built into a wall of the theatre, between the Harpy Tomb and the Acropolis.—Xanthos.

Limestone. Height, 2 feet 4 inches; width, 2 feet 4 inches. Fellows, *Lycia*, pl. facing p. 173 (entirely misunderstood). Benndorf, *Heroon*, p. 70. *Jahreshefte*, III., p. 106.

CASTS FROM LYCIAN TOMBS.

954. Casts from a painted tomb in the north-east necropolis at Myra. This tomb, which was discovered by Sir C. Fellows, is of the usual type, with an outer and inner chamber, all cut in the rock, and imitating a wooden structure. The reliefs are cut in the rock on each side of the tomb, and also on the sides of the outer chamber of the tomb. A considerable amount of colour was found on the reliefs, which has been imitated on the casts. The reliefs represent a husband and wife, who are of heroic scale, and attended by members of their family.

Within the portico of the tomb are the following:

1. On the left, a bearded figure, half draped, recumbent on a couch, with a bowl in his left hand and a rhyton held up in his right hand. [Compare the figures on the Nereid Monument, Nos. 898, 903.]

According to Scharf's drawing, the couch was painted in red and blue on yellow, with a lion within a panel. The figure was flesh-coloured, the drapery purple, the rhyton yellow, and the ground red.

2. On a pier, dividing into two the entrance to the inner chamber, a nude figure of a boy standing to the left, with a flower in right hand and a wine ladle (*simpulum*), painted flesh-coloured on red ground.

3. On the right, a female figure, closely draped, seated on a chair, with a girl on one side, and on the other a nude youth with strigil and oil-flask, and with a small bird in the right hand. The subject is a not uncommon type of sepulchral monument for a woman. Painted with the figures flesh-coloured, the ground blue, the draperies purple, yellow, and red.

These subjects are published with colours (Fellows, *Lycia*, pl. facing p. 198).

4. On the left of the tomb is a bearded figure, standing, draped in a himation, and carrying a sceptre.

5. On the right of the tomb are the man on a heroic scale, and woman attended by smaller figures. The woman, who is closely draped, stands holding a girl by the hand, while she raises her veil. The girl holds a flower. The man, who is draped in a himation, stands leaning on a staff and holds out his right hand with a fruit or flower to a woman who approaches and seems to be offering a casket. A youth stands behind the man.

Synopsis (ed. 1848), *Lycian Room*, No. 166; Fellows, *Lycia*, pls. facing p. 198; Benndorf, *Reisen*, II., p. 31; Texier, *L'Asie Mineure*, III., pls. 227–231. The reliefs are still *in situ*, except that the figure of the boy was recently cut out and taken to Athens (Benndorf, *Reisen*, II., p. 31).

955. Casts from the shaft of a tomb at Tlos. The original stone is said to be about 7 feet 4 inches in height, the top being lost. The reliefs are in two tiers, on the sides of the monument.

In the lower course the subjects are:—

(*a*) Combat of two horsemen. Their horses are both rearing, and the riders, who wear cuirasses, tunics, and

cloaks, are thrusting with spears. By the rider on the right is the Lycian inscription *Izraza*.

(*b*) Combat of a hoplite and a horseman. The hoplite is fully armed, except for a shield; he holds out drapery on his left arm, and thrusts with a long spear at the horseman, who is falling backwards from the horse. Behind the hoplite is the Lycian inscription *Izraza*.

(*c*) Combat of two hoplites, fully armed.

(*d*) View of a city on rocky ground, with walls and towers. Six warriors are seen climbing the rocks. Two of the defenders are on the towers, while others appear to be defending a kind of outwork.

In the upper course, the subjects are:—

(*a*) Single armed figure, standing. Legs alone remain.

(*b*) Nude athlete, attended by a youth with a strigil.

(*c*) Two armed figures, moving to right.

(*d*) Plain.

Height of lower course, 1 foot 6 inches; width, 3 feet 1 inch, and 2 feet 7 inches; height of upper course incomplete; width 2 feet 2 inches. Fellows, *Travels*, p. 499; Spratt and Forbes, I., p. 35. *Synopsis*, *Lycian Room*, No. 157, Benndorf, *Reisen*, I., pp. 139, 144, figs. 85–86. It is not clear why Benndorf remarks (*l.c.*, p. 139) that 'the cast is not rightly put together; one of the upper surfaces is without reliefs.'

LATER SCULPTURES FROM XANTHOS.

956. Pedestal with reliefs.

(*a*) Figures standing to the front of Sarapis and Isis. Sarapis has long hair, a beard and a modius. He wears a long tunic girt with a broad belt, and a mantle. He has a cornucopia with grapes and fruit, and the horns of the solar disk on the left arm, and appears to have held a patera in his right hand. Isis wears a long chiton with diploïdion and shoes, and has a mural crown. She has a similar cornucopia in the left hand, with a single ray projecting from it, and held a rudder in the right

hand, now wanting. Both figures stand on plinths, and a support, not needed for the relief but copied from a statue in the round, connects the end of the cornucopia with the thigh of Isis. The relief is bounded by two pilasters, surmounted by a low pediment, containing a circular ornament, and with acroteria.

(*b*) On the opposite side is a rocky cave on a mountain side. Within it is an object, nearly obliterated, which was perhaps a phallus; a stork is pecking at it, and a dog (fore-part missing) seems to have been represented as barking at it. An Asiatic warrior draws a bow at it. He wears jacket, trousers, shoes, and Persian cap, and a quiver. A boar half issues from a cave. In the field are other animals, namely, a fox or jackal (Michaelis), locust, lizard, cicada (?), a large bird (wing only preserved), and the hind quarters of a bull moving to the left. If the obliterated object was a phallus, it was doubtless intended as a protection against the evil eye. It would seem that, by a confusion of ideas, the animals which are sometimes represented as attacking the eye, are here attacking the *apotropaion* (see Michaelis).

Xanthos. 'Disinterred on the Roman Acropolis, in Jan., 1844' (Scharf; see Michaelis).

Xanthian limestone; width, 2 feet 6½ inches; height of *a*, 1 foot 10½ inches; of *b*, 2 feet 10 inches. *Synopsis, Lycian Room*, No. 173; Michaelis, *Journ. of Hellen. Studies*, VI., p. 287, pl. 58. Mansell, No. 865 (*a* only).

957. (*a*) Part of the body of a large sarcophagus, including one end and the back.

On the right end is part of a scene of combat. A youthful warrior mounted, to the right, who wears a helmet and chlamys, with a shield on the left arm, struck with the right arm, now missing, at a standing figure, who wears helmet and chlamys, and has a sword in his raised right hand. Below is the head of a horse, and a nude dead figure. On the left is part of a horse rearing,

and of the rider falling backwards. Below is a wounded figure, recumbent. Above are a floral scroll, and egg and tongue and bead and reel mouldings. Below is a row of palmettes. On the back are two Gryphons, confronted, each having one paw raised. Between them is a candelabrum. The body of the Gryphon on the right is mostly lost. Simple mouldings above and below the relief. *Xanthos.*

This fragment and the following (Nos. 957–960) are those of which Fellows (*Travels*, p. 503) remarks: 'On the plain at the foot of the elevation upon which the city was placed, we disinterred the remains of a mausoleum. In this room, which had vaults beneath, stood four sarcophagi, raised upon pedestals. . . . I have collected the fragments of each sarcophagus.'

Marble. Height, 3 feet 4 inches; width, 2 feet 10 inches; actual length, 6 feet 10 inches; original length, 7 feet 10 inches. *Synopsis, Lycian Room*, No. 168. A plan of the Mausoleum and drawings of the sarcophagi are preserved in the *Lycian Portfolios* in the British Museum.

957. (*b*) Part of the cover of the sarcophagus, No. 957, surmounted by a group, of which there remain part of the body and the left hand of a draped male figure reclining to the right, holding a scroll, partly unrolled, and the right elbow and part of the drapery of a female figure, also reclining.

At the right end of the cover is a design in low relief of rectangular and diamond-shaped panels with rosettes. *Xanthos.*

Marble. Height, 2 feet 1 inch; length, 3 feet 4 inches. *Synopsis, Lycian Room*, No. 168.

958. Fragments of a sarcophagus and cover. On the four sides are subjects in relief. Side A: A nude boy, turned to the front, appears to be holding a hoop, of which only a small part remains. His hair is plaited on the top of

his head and falls in curls at the side. The legs are lost except the right foot. A nude boy, with his back turned, is driving his hoop to the right. He has short hair. The legs are wanting from the middle of the thighs. Above are a floral scroll, and row of acanthus leaves, and egg and tongue and bead and reel mouldings. Side B (the front, which is very imperfect) contains part of a horse and of the hips of a boy. Side C contains the upper part of a boy, with his back turned, throwing a ball to the left. On the right is part of a tree. Side D contains part of a tree.

The lid is ridge-shaped, with a row of palmettes round the bottom edge. The roof is covered with scales, and has a shield in relief in the pediment, and remains of acroteria at the corners. Below the pediment are palmettes.—*Xanthos* (compare No. 957*a*).

Marble. Height, 2 feet 5 inches; width, 3 feet 4 inches; existing length, 3 feet 11 inches; height of lid, 1 foot 5½ inches. *Synopsis, Lycian Room*, No. 169.

959. Lower part of a large sarcophagus. The long sides are divided into five niches by spirally-fluted columns, rising from square bases. The short sides are similarly divided into three niches. Side A, beginning from right, contains: (1) lower half of a male figure in short chiton and buskins, stepping to the right; (2) lower part of a draped female figure standing; (3) feet of a standing figure wearing buskins; (4) feet of a male figure wearing buskins, stepping to the left; (5) feet of a draped female figure standing, and the end of a sceptre (?). Side B contains in the central niche the base of a candelabrum (?); on the right, the feet of a figure wearing sandals. The figure on the left is altogether lost. Side C contains: (1) the nude feet of a standing figure, and part of a quiver; (2) the feet of a draped female figure;

(3) on a raised plinth, the foot of a nude figure; (4) the lower part of a draped female figure; (5) the legs of a nude male figure (?). Side D contains in the centre, part of a draped female figure; on the right and left, the legs of figures wearing buskins.—*Xanthos* (compare No. 957*a*).

Marble. Height, 1 foot 9 inches; length, 6 feet 9½ inches; width, 3 feet 2½ inches. *Synopsis, Lycian Room*, No. 171.

960. Part of a sarcophagus. At the bottom is a plinth composed of a bead and reel moulding between an egg and tongue, and an egg and tongue inverted. All the mouldings are very rough. Above are some fragments of hunting scenes. On the left end, a bearded man with chiton worn on one shoulder and boots, thrusts with a spear at a boar. On the front, at the left, is a group in a fragmentary state, of a man leaning forward and thrusting at a bull. He is assisted by dogs. At the right, a man similar to the figure on the left end is thrusting at an animal now lost. On the right end was a group of which only the lower part now remains, of a man attacking an animal. At each angle was a Victory standing on a globe, now almost gone.—*Xanthos* (compare No. 957*a*).

Marble. Height, 2 feet 1 inch; length, 6 feet 4 inches; width, 3 feet. *Synopsis, Lycian Room*, No. 170.

961. Architectural fragment from the corner of a building, with two courses of egg and tongue and one course of bead and reel mouldings. (Compare the member crowning the base of the Nereid Monument).—*Xanthos.*

Xanthian limestone. Height, 1 foot 1 inch; length, 3 feet 1 inch; width, 1 foot 5 inches. *Synopsis, Lycian Room*, No. 162.

962. Architectural fragment with a single egg and tongue moulding.

Xanthian limestone. Height, 8 inches; width, 1 foot 4 inches.

963. Architectural fragment of a cornice, with a triple egg and tongue moulding. The lower edge is cut, as if to surmount a pilaster.

Xanthian limestone. Height, 1 foot ¼ inch; width, 2 feet 9 inches.

964. Portion of frieze, from the gateway, of the time of Vespasian. The frieze consists of metopes with busts in relief, and triglyphs. On the left is a bust of Apollo, formerly laureate with a metal wreath and draped, with curls falling on his shoulders, and wearing a quiver.

On the right is a bust of Artemis, similarly treated, with diadem and quiver.—*Xanthos.*

Xanthian limestone. Height, 1 foot 4 inches; width, 4 feet 7 inches. *Synopsis, Lycian Room*, No. 172. Fellows, *Lycia*, pl. facing p. 177. This slab had fallen from its place. The central slab, which has similar metopes (one is drawn in Fellows' *Lycia*, *l.c.*), was left *in situ*. Scharf's drawing in the Xanthian Portfolio explains a confusion in the inscriptions assigned to this site, which is pointed out, but not rightly explained, by Benndorf (*Reisen*, I., p. 91). Immediately under the triglyphs is an inscription—

. . . . . .
κ]αὶ ὁ δῆμος διὰ Σέξστου Μαρκίου Πρείσκου πρ
. . . τελειώσαντος τὸ ἔργον.

In l. 1. Fellows reads ΟΥΗ . Π . . Ν . . Σ . . ΤΩ [*Lycia*, p. 409, No. 160; *C.I.G.* 4271]; Scharf reads . . . . ΟΥ. . . . Ω; and Benndorf (*Reisen*, p. 91) did not observe a first line. By a comparison of this inscription with another (Fellows, *Lycia*, p. 409, No. 159; *C.I.G.* 4270), Bailie produced an amended version of no independent authority (Bailie, III., p. 96; *C.I.G.* 4271 *add.*; cf. Waddington-Le Bas, No. 1254).

Whatever may be the correct reading of the first line, the name of the legatus pro prætore, Sextus Marcius Priscus, proves that the arch is of the time of Vespasian (cf. the inscription mentioned above, *Lycia*, No. 159; also *Journ. of Hellen. Studies*, X., p. 73).

Note.—For the remainder of the Lycian collection of sculpture in the British Museum, see Vol. I. of this catalogue, Nos. 90–98 (Archaic Sculpture); Nos. 629, 724 (Sepulchral Reliefs); Nos. 769–786 (Casts of Reliefs from Tombs).

PART V.

THE MAUSOLEUM AND SCULPTURES OF HALICARNASSOS AND PRIENÈ.

THE MAUSOLEUM OF HALICARNASSOS.

The tomb of Mausolos,* Prince of Caria, the extant remains of which are described in the following pages, was a work of such beauty and splendour that it was ranked by the ancients among the seven wonders of the world. Its name, Mausoleum, came to be employed in a general sense, and in modern usage, by a process of degeneration, it denotes any building of a somewhat elaborate character, designed to hold the dead.

Ancient History of the Mausoleum.

The Satrapy of Caria, under the Great King of Persia, was hereditary in the family of Hecatomnos, the father of Mausolos, who first appears as Satrap towards 387 B.C. At this date the Greek cities in Asia Minor were formally declared to be part of the Persian empire, from which they had been separated during the period of Athenian supremacy.

On the death of Hecatomnos, which is placed about 377 B.C., he was succeeded by Mausolos, who transferred the seat of government from the inland town of Mylasa to Halicarnassos. His reasons for the change were,

* The name is written Maussollos on coins and inscriptions, but it is more convenient to use the form made familiar by the word 'mausoleum.'

according to Vitruvius, the natural strength of the site, and its suitability for trade and as a naval station. The symmetrical and convenient plan of the city, also described by Vitruvius (ii., 8), was probably due to Mausolos. Though he is called both King and Prince of Caria, the true position of Mausolos is defined by contemporary inscriptions, which are dated by the year of Artaxerxes, in the Satrapy of Mausolos (*C.I.G.*, 2691, *c*, *d*, *e*, cf. Boeckh, *ibidem*).

On the death of Mausolos, which is assigned to the year 353 B.C. (Head, *Cat. of Coins of Caria in B.M.*, p. lxxxii.), his wife and sister, Artemisia, succeeded to his throne. She only reigned for two years, and is said to have died of a wasting illness, caused by sorrow for her husband. During her short reign she celebrated his memory by rhetorical and dramatic contests, but chiefly by the construction of a splendid tomb. It is stated, however, by two late Byzantine authors (see Newton, *Disc.*, p. 55) that Mausolos had himself begun the tomb. It is also recorded that there was not time to finish it during the reign of Artemisia, and according to Pliny's account it was completed by the artists as a labour of love.

The architects employed were Satyros and Pythios, who described the building (Vitr., vii., *Praef.*) in a book which is now lost. The sculptors are said by Pliny to have been, on the east side, Scopas; on the north, Bryaxis; on the south, Timotheos; and on the west, Leochares. Vitruvius mentions Praxiteles in place of Timotheos. Pythis, usually supposed to be identical with the architect Pythios, made the chariot group on the summit.

Later History of the Mausoleum.

For many centuries the Mausoleum appears to have stood intact. At the end of the fourth century an epigram

of Gregory of Nazianzus on the Mausoleum (see Newton, *Disc.*, p. 72) declares that in Caria tombs are not violated, and authors of the tenth and twelfth centuries imply that it was still standing.

The modern history of the structure begins in 1402, when the Knights of St. John took possession of Halicarnassos, and began to build the castle of St. Peter (whence the Turkish name of Budrum), using the ruins of the Mausoleum as a quarry for the building materials. The phrase used by the historian Fontanus (*De bello Rhodio*, Hagenau, 1527, fol. K) is 'Petrea' (Budrum) 'quam ex ruinis Hallicarnassi, Piramidibusque Mausoli sepulchri inter septem orbis spectacula nominatissimi struere cœpit, etc.' (The last clause, shewing that he was acquainted with the literary history of the Mausoleum, lessens the importance of his testimony to the 'piramides.')

The works on the castle were continued during the fifteenth century, no doubt at the expense of the Mausoleum; but the most detailed account is contained in a work by Dr. Claude Guichard (*Funerailles & diverses manieres d'ensevelir des Rommains, Grecs, etc.*, Lyons, 1581, 8°, p. 379; reprinted by Sainte-Croix, p. 576; Newton, *Hist. Disc.*, p. 75; Oldfield, *Archæologia*, liv., p. 301). The author states that in 1522 the Grand Master of the Knights determined to put the castle in a state of repair. One of the knights charged with this duty was De la Tourette, of Lyons, who afterwards reported as follows:—The knights on their arrival began to seek for materials for lime, and found nothing more suitable and convenient than certain steps of white marble which rose up in the form of a platform in a field near the harbour. The stone was found to be good, and on further excavation they found that the platform widened out and furnished good stones for building as well as for lime. After four or five days they found an opening into a

large square chamber, elaborately adorned with an architectural order, coloured marbles and reliefs, all of which the finders admired and destroyed. A low door led to a second chamber which contained a sarcophagus of white marble. The evening retreat had already sounded, and the finders left the tomb for the night. Next morning they found that the tomb had been pillaged during their absence by unknown persons, believed to have been a band of corsairs.

If we accept, as we are entitled to do, the main lines of this account (but cf. C. Torr, *Class. Rev.*, i., p. 79), it is evident that the portion then extant was a pyramidal structure, which covered the sepulchral chamber. This must have been the lower part of the building, and not the pyramid that is known to have surmounted the order. It is possible that it was no more than a stylobate combined with a flight of steps on each side; but the story has recently been taken by Mr. Oldfield as evidence for a lower pyramid.

At some unknown time several slabs of the principal frieze and a number of the lions were inserted for ornament in the walls of the castle of St. Peter. One of the lions is associated with a shield, dated 1506 (Newton, *Hist. Disc.*, p. 83).

After the taking of Budrum by the Turks, the sculptures in the castle were viewed from time to time by travellers with great difficulty (cf. a story told by Fellows, *Travels*, p. 431). They were visited by Thévenot in 1656, and he mentions both the reliefs and lions, but does not seem to have been aware of the connexion with the Mausoleum (Thévenot, *Relation d'un voyage fait au Levant* (1664), i., p. 210). Sketches were made by Richard Dalton, who visited Budrum with Lord Charlemont in Nov., 1749. He attributed the sculptures to the Mausoleum, and identified the subject (*Remarks on xii*

Hist. designs of Raphael and .... antiquities of Greece and Egypt, illustrated by ... Mr. Dalton's Drawings, 1752, *p.* 29; *Bassorelievos discovered in Caria*, drawn by R. Dalton [no date; said to have been issued in 1791 (Sainte-Croix)]). They were also drawn by L. Mayer, the draughtsman of Sir R. Ainslie (*Views in the Ottoman Empire*, 1803, pl. 18; *Antiquities of Ionia*, Pt. ii., 1797, Suppl. pl. 2); and by Captain Devereux (*Views on the Shores of the Mediterranean*, 1847), who also describes the preliminary negotiations for the marbles.

In 1846 Lord Stratford de Redcliffe, then Sir Stratford Canning, British Ambassador at the Porte, obtained a Firman from the Sultan, authorizing the removal of the reliefs from the castle, and presented them to the British Museum.

Attention was thus drawn to the subject of the Mausoleum. Mr. C. T. Newton argued, in a memoir on the Mausoleum (*Class. Mus.*, v., p. 171), that the Mausoleum occupied a site which had been indicated by T. L. Donaldson (Stuart's *Athens*, 2nd ed., iv., p. 55), as marked by 'many broken shafts of columns, volutes, and other ornaments of a superb Ionic edifice.' A few years later Mr. Newton, who was then acting as Vice-Consul at Mytilene, was empowered to remove certain lions which he had observed built into the walls of the castle at Budrum, to search for the site of the Mausoleum, and to carry on excavations at Budrum on behalf of the Foreign Office.

Excavations were begun in November, 1856, and the site indicated by Donaldson was speedily proved to be that of the Mausoleum. A rocky platform was laid bare, and a great quantity of architecture and sculpture was discovered, including parts of the frieze and some of the lions, which established the origin of the sculptures obtained from the castle. The excavations were

described by Messrs. Newton and Pullan in *A History of Discoveries at Halicarnassus, Cnidus, and Branchidae*, 1862.

In 1865 further excavations were conducted on the site by Messrs. Biliotti and Salzmann on behalf of the Trustees of the British Museum. Those portions of the site which Mr. Newton had been unable to acquire in 1856 were dug over, and numerous fragments were found, which helped to complete sculptures previously discovered, but no new light was thrown on the problem of the restoration of the building.

In the same year a slab of the frieze, which had been in a palace at Genoa since the middle of the last century, was purchased from the Marchese Serra (see below, No. 1022).

In 1876 two fragments of the frieze were obtained from a Turkish house in the town of Rhodes, whither they had been transported in the time of the Knights.

In 1879 H.I.M. Sultan Abdul Hamed presented a fragment of the frieze, representing an Amazon (see below, No. 1017), which was formerly in the Imperial Museum at Constantinople.

The Architecture of the Mausoleum.

The discoveries made by excavation supply data which must be embodied in any restoration of the monument, but the results were not sufficiently definite to make a restoration possible, except with the aid of the literary authorities. The problem, how best to combine these two sources of information, has been much discussed.

The principal passage describing the Mausoleum, on which any attempt to restore it must be based, is that of Pliny,* who probably obtained his information from the

* Pliny, *N.H.*, XXXVI. 30 (ed. Detlefsen). Scopas habuit aemulos eadem aetate Bryaxim et Timotheum et Leocharen, de quibus simul dicendum

lost treatise by the architects Satyros and Pythios, or possibly from a work by Mucianus (E. Sellers, *Elder Pliny's Chapters on Art*, p. lxxxviii.). Pliny's account, however, of the architectural arrangement is little more than a series of dimensions, with respect to most of which there are serious differences of reading. If we regard the disputed dimensions as indeterminate, we learn from Pliny that the Mausoleum was a rectangular building, with the long sides on the north and south. The shorter ends he calls 'fronts,' a term which suggests the presence of pediments or some such distinction. It was surrounded by a colonnade, and was adorned by sculpture on all four sides. The colonnade was surmounted by a pyramid of twenty-four steps, which was crowned by a four-horse chariot. Pliny also states that the pyramid contracted like the top of a turning-post in the circus, and 'equals' (or 'did equal') 'the height below,' or else 'the lower' (pyramid?). The main controversy has turned on this passage. Reading aequavit, 'did equal,' Mr. Oldfield has lately suggested

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est, quoniam pariter caelavere Mausoleum. sepulchrum hoc est ab uxore Artemisia factum Mausolo Cariae regulo, qui obiit olympiadis CVII anno secundo (351 B.C.). opus id ut esset inter septem miracula hi maxime fecere artifices. patet ab austro et septentrione *centenos* sexagenos ternos pedes, brevius a frontibus, toto circumitu pedes CCCCXXXX, attollitur in altitudinem XXXV cubitis, cingitur columnis XXXVI. pteron vocavere circumitum. ab oriente caelavit Scopas, a septentrione Bryaxis, a meridie Timotheus, ab occasu Leochares, priusque quam peragerent regina obit. non tamen recesserunt nisi absoluto iam, id gloriae ipsorum artisque monimentum iudicantes, hodieque certant manus. accessit et quintus artifex. namque supra pteron pyramis altitudine*m* inferiorem aequat, viginti quattuor gradibus in metae cacumen se contrahens. in summo est quadriga marmorea quam fecit Pythis. haec adiecta CXXXX pedum altitudine totum opus includit.

Alternative readings: omit centenos, for which there is no MS. authority. For CCCCXXXX read CCCCXI. For XXXV (Detlefsen) read XXV. with MSS. Omit circumitum. For altitudine*m* (an emendation) read altitudine. For aequat read aequavit.

that Pliny indicates a change of plan, and that the pyramid, originally intended to come to a point, was truncated, and surmounted by a chariot group, for which a fifth artist was brought in. It is evidently dangerous to infer so much from the use of a tense in a doubtful text.

If we read altitudinem inferiorem, 'the height below,' this has been interpreted in many ways, but the simplest is to understand the statement 'pyramis *supra* pteron altitudinem *inferiorem* aequat' as meaning that 'the pyramid above the pteron is equal to the height below the pteron.' Taking the alternative reading altitudine, pyramidem is a word more easily supplied than some general term, *e.g.* molem, to represent the combined pteron and base. In this case the statement would be that the upper pyramid is equal in height to a pyramidal base.*

An epigram of Martial (*Spectac.* i.)—

> Aere nec vacuo pendentia Mausolea
> Laudibus immodicis Cares in astra ferant

—implies that the remarkable feature of the building was the lightness of the colonnade, as compared with the great weight that it supported.

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* Pliny's apparently simple statement of equality has been given the following interpretations:—

Pyramid = Pteron (Hirt, Genelli, Texier, Falkener, Trendelenburg).
Pyramid = Pteron — chariot group (Murdoch Smith, Pullan).
Pyramid = Pteron — pedestal of chariot group — podium of pyramid (Adler).
Pyramid = Basement (Stevenson, Arnold).
Pyramid = Basement — chariot group (Fergusson).
Pyramid = Basement — pedestal of chariot group — podium of Pyramid (Petersen).
Pyramid = Pteron + basement (Cockerell, 1846).
Pyramid = Pteron + basement — chariot group (Quatremère de Quincy).
Pyramid = Pteron + basement — chariot group — podium of Pyramid (Canina, Bernier).
Pyramid = Pteron + basement + podium of Pyramid (Caylus).
Pyramid = Pteron + podium of Pyramid (Cockerell, 1856).
Pyramid = Lower pyramid, *i.e.* about half the basement (Oldfield).

Restorations of the Mausoleum.

The attempted restorations must be divided into two classes, namely, those that precede and those that follow the excavations. The interest of the former lies mainly in their illustration of the meaning of Pliny's text, as understood by a succession of interpreters. One only of the former is here reproduced, that of Cockerell (Plate XIV.).

The eight restorations subsequent to the excavation, here shown (figs. 2, 3), have been reduced in such a way that the fixed *datum*, namely the Ionic order, is of a uniform size in all.

Restorations before the Excavation.

(1) Rivius, *Vitruvius Teutsch* (Nuremberg, 1548), fo. lxxxiiii. The plan is a square with re-entrant angles. Compare Oldfield.

(2) Paduan (?) medal of the sixteenth century. Guichard, p. 376. Obv., head of Artemisia; rev., pyramid and figures.

(3) Paduan (?) medal of the sixteenth century. Guichard, p. 378. Obv., bust of Artemisia; rev., Mausoleum, with chariot group, etc. Cf. Cuper, *Apotheosis Homeri* (1683), p. 236. Canina, *op. cit. inf.* For the coins compare Stark, *Vortraege*, p. 470.

(4) Dom. d'Aulisio, *De Mausolei Architectura* (Naples, 1694). Also in Sallengre, *Nov. Thesaurus Antiquitatum Romanarum*, iii., p. 913.

(5) Sir C. Wren (ob. 1723) in the *Parentalia*, published by Stephen Wren (1750), p. 367.

(6) N. Hawksmoor, Tower of St. George's, Bloomsbury (1720–30).

(7) Caylus, *Mém. de l'Acad. des Inscr.*, xxvi., p. 321 (1753–4).

(8) Choiseul-Gouffier, *Voyage pittoresque*, i., p. 158, pl. 98 (1782).

(9) Genelli, in Rode's *Vitruvius*, vignette (1800–1).

(10) Marquez, in Guattani, *Mem. Encic.*, v., p. 131 (1810?).

(11) Hirt, *Gesch. d. Baukunst bei d. Alten*, ii., p. 70, pl. 10, figs. 14 *a*, *b* (1823).

(12) Canina, *Architettura Greca*, iii., p. 103, pl. 158 (1834).

(13) Weinbrenner, quoted by Stark, *Vortraege*, p. 471.

(14) Quatremère de Quincy, *Recueil de Dissertations Archéologiques* (1836) quoted by Stark, *l.c.*

(15) Leake, *Trans. of R. Soc. Lit.*, 2*nd Ser.*, ii., p. 44.

(16) Cockerell (*Class. Museum*, v., p. 193, and plate; *Arch. Zeit.*, 1847, pl. 12; *Mus. of Class. Antiq.* i., p. 164), working from the dimensions of the frieze, produced a plan with 8 columns, doubled, on the long sides, and 6 columns, single at the ends. This was modified by Watkiss Lloyd, who made the columns double on all sides, being 7 and 6 respectively in number (*Arch. Zeit.*, 1848, p. 81*; *Mus. of Class. Antiq.*, i., p. 164). The arrangement was accepted by Cockerell in a later restoration (1856), which was published by Goodchild (see below). It is also embodied in the small model shown in the Mausoleum Room, and was further developed in the drawing by F. Cockerell exhibited in the Mausoleum Room (Plate XIV.; published in *Builder*, 29th August, 1896).

(17) Texier, *Asie Mineure*, iii., p. 121; cf. *Mus. of Class. Antiq.*, i., p. 158.

(18) Fergusson, *Hist. Inquiry into the True Principles of Beauty in Art* (1849), p. 321; cf. *Mus. of Class. Antiq.*, i., p. 161.

(19) Falkener, *Mus. of Class. Antiq.*, i., p. 165, and plate.

Restorations after the Excavation.

(1) R. Murdoch Smith, R.E., made the first attempt, based on the measurements of the pyramid steps (June 1, 1857). See *Papers respecting the Excavations at Budrum*, 1858, p. 16.

(2) R. P. Pullan, who joined the expedition as architect, drew the restoration published in Newton, *History of Discoveries at Halicarnassus* (1862), pls. 17–22. The main feature is an enormous substructure 65 feet high, added to complete Pliny's 140 feet. [There are many mistakes in the engraved dimensions.] (See fig. 2 A.)

(3) J. Fergusson (*Mausoleum at Halicarnassus restored*, etc., 1862, frontisp. and pls. 1–3) differed mainly from Pullan by reducing the basement, and by breaking up the solid substructure into a system of piers (cf. Fergusson, in *Antiquities of Ionia*, iv., p. 19 (1881); Smith's *Dict. of Antiqs.*, 3rd ed., ii., p. 150. (See fig. 2 B.)

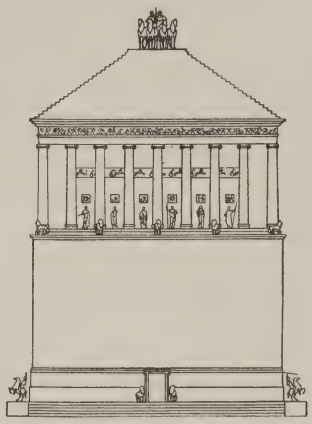
(4) Chr. Petersen, *Das Maussoleum*. Hamb. 1867 (reproduced in Baumeister, ii., p. 895). The basement is broken by arched niches. (See fig. 2 C.)

(5) J. E. Goodchild, *A Study of the Halicarnassian Marbles in the British Museum*, etc. (privately printed, 1888). An account of Cockerell's successive attempts. He tries (pl. 3) to adapt the marbles found to Cockerell's sketch of 1856.

(6) Trendelenburg, *Arch. Anzeiger*, 1890, p. 105.

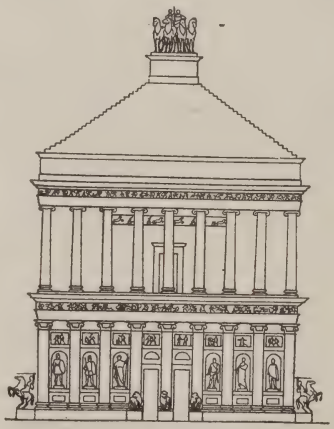
(7) Bernier (about 1892). First published, Collignon, ii., p. 325. (See fig. 2 D.)

(8) E. Oldfield (*The Mausoleum at Halicarnassus. A new Restoration*, *Archæologia*, liv. (1895), p. 273; *The probable arrangement and signification of its principal Sculptures*, *Archæologia*, lv., p. 343) suggests a rectangular plan with a portico attached to each side, and a 'pyramis inferior.' (See fig. 3 E.)

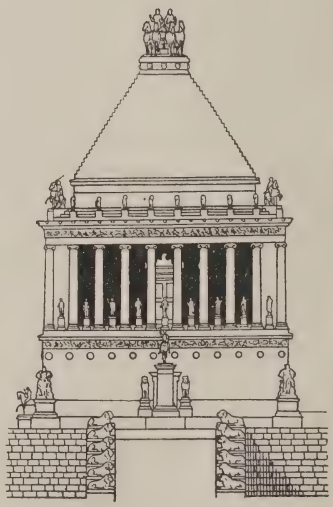


A. Pullan (1862).

B. Fergusson (1862).

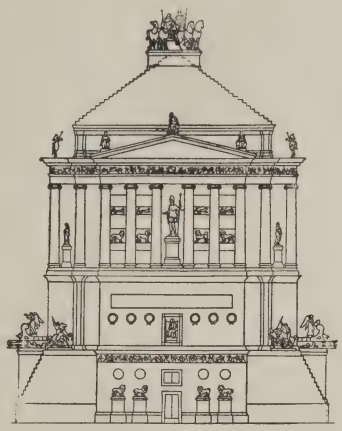


C. Petersen (1867).

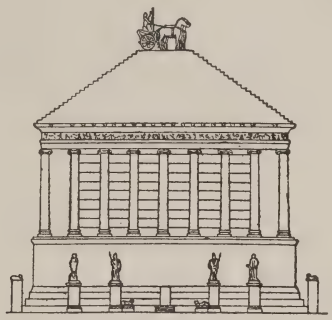


D. Bernier (1892 ?).

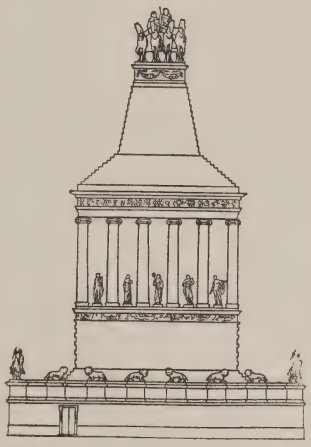
Fig. 2.—Restorations of the Mausoleum.



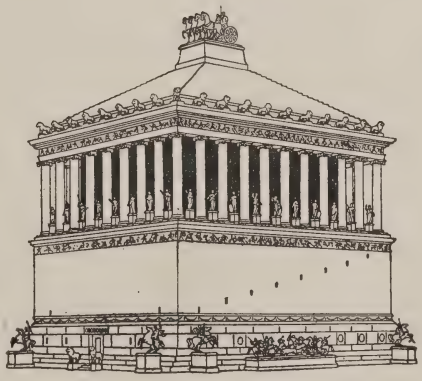
E. Oldfield (1895).



F. Arnold (1896).



G. Stevenson (1896).



H. Adler (1899).

Fig. 3.—Restorations of the Mausoleum.

(9) T. Arnold (*Builder's Journal*, Jan. 1896). The restoration is based on the position of the isolated piers found by Newton, which he takes for the substructure of pedestals supporting sculptures surrounding the building. (See fig. 3 F.)

(10) J. J. Stevenson (Soc. of Antiquaries, May 7th, 1896; *Builder*, 29th Aug., 1896) obtains the Plinian height, without spreading the colonnade, by a break in the pitch of the pyramid, as in the restoration of Caylus (see above). (See fig. 3 G.)

(11) F. Adler *Das Mausoleum zu Halikarnass* (Berlin, 1900). The pyramid (with podium and pedestal) is equal to the *pteron*. (See fig. 3 H.)

Bibliography. In addition to works quoted *passim*, for the history of the building, see de Sainte-Croix (*Mémoire sur la chronol. des Dynastes de Carie, et sur le tombeau de Mausole*, in *Hist. et Mém. de l'Inst., Classe d'Hist.*, II. (1815), p. 506), who first recalled the account of Guichard and other mediæval texts; Spratt, *Trans. R. Soc. Lit.*, 2nd Series, V., p. 1; E. Hawkins, *Notes on the Discoveries at Budrum* (privately printed, 1858); W. Tite paper read at R. Inst. Brit. Architects, Nov. 1st, 1858; Stark, *Vortraege und Aufsaetze*, pp. 174, 456, *Philologus*, XXI. (1865), p. 453; Beulé, *Fouilles*, II., p. 271; Roessler, *Le Tombeau de Mausole* (1870).

The works of Sir C. Newton dealing with the subject are: (1) *Classical Museum*, V., p. 170; (2) *Papers respecting the Excavations at Budrum* (presented March 26, 1858); *Further Papers respecting the Excavations at Budrum and Cnidus* (presented in pursuance of address of August 2, 1859); (3) (assisted by R. P. Pullan) *A History of Discoveries at Halicarnassus, Cnidus and Branchidae*, 1862; (4) *Travels and Discoveries in the Levant* (1865); (5) *Guide to the Mausoleum Room*, 1886; (6) Smith's *Dict. of Antiqs.*, 3rd ed. (1891), *s.v.* Mausoleum.

ARCHITECTURAL FRAGMENTS.

The Restored Order of the Mausoleum.

980. (Plate XV.) It has been necessary to exhibit the base separately from the upper part of the order on account of the want of head room. In order to obtain the complete height, the upper part of the shaft, less about 3 inches, should be placed upon the base.

The reconstruction follows that of R. P. Pullan (published in Newton, *Hist. Disc.*, pl. 22) in its main outlines. Various discrepancies, however, with Pullan's results presented themselves in the course of the work, and certain modifications of detail seemed to be necessary. The only change of importance which materially affects the whole appearance of the order is in the amount of projection assigned to the corona of the cornice (see below).

As far as possible the restoration has been composed of the original fragments, subject only to the reservation that one specimen at least of each member has been kept for detailed study near at hand.

In the drawings (figs. 4, 5) the restored portions are distinguished by shading.

The Cymation. The distance between the two lions' heads can be accurately determined, since the head on the right is in one piece with the cymation slab, whose left-hand joint, central between the two heads, is preserved. We thus obtain an interval between the two heads of 42 inches. On one fragment the lion's head occurs at a corner, and they have therefore not been placed over the centres of the columns. The front part of the lion's head on the right has been restored in plaster. The nosing of the cymation is not preserved in the restoration, except

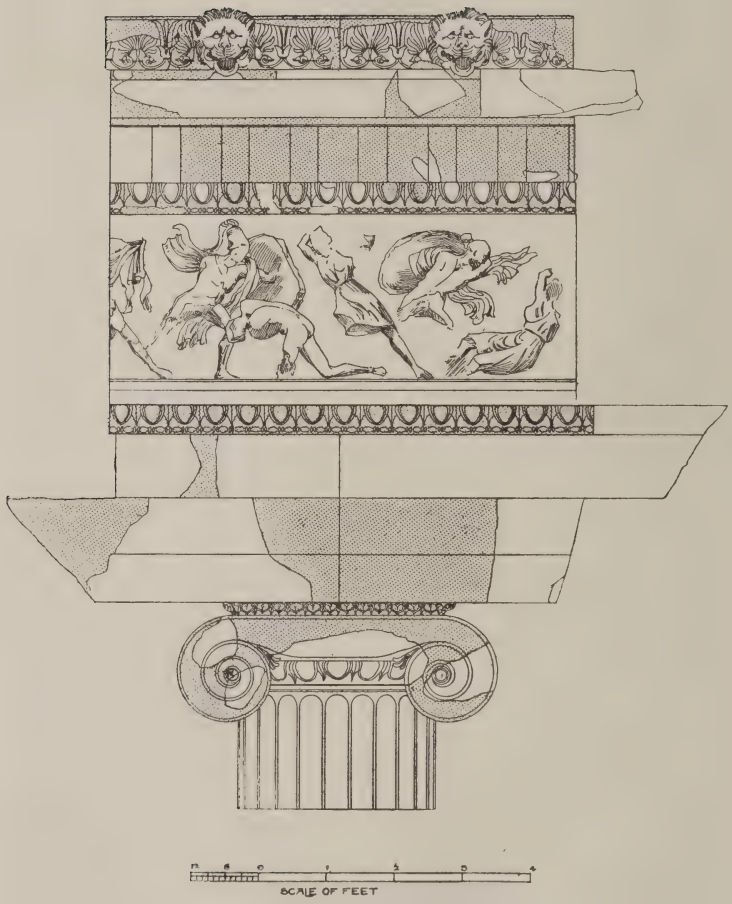


Fig. 4.—Restored Order of the Mausoleum (No. 980).

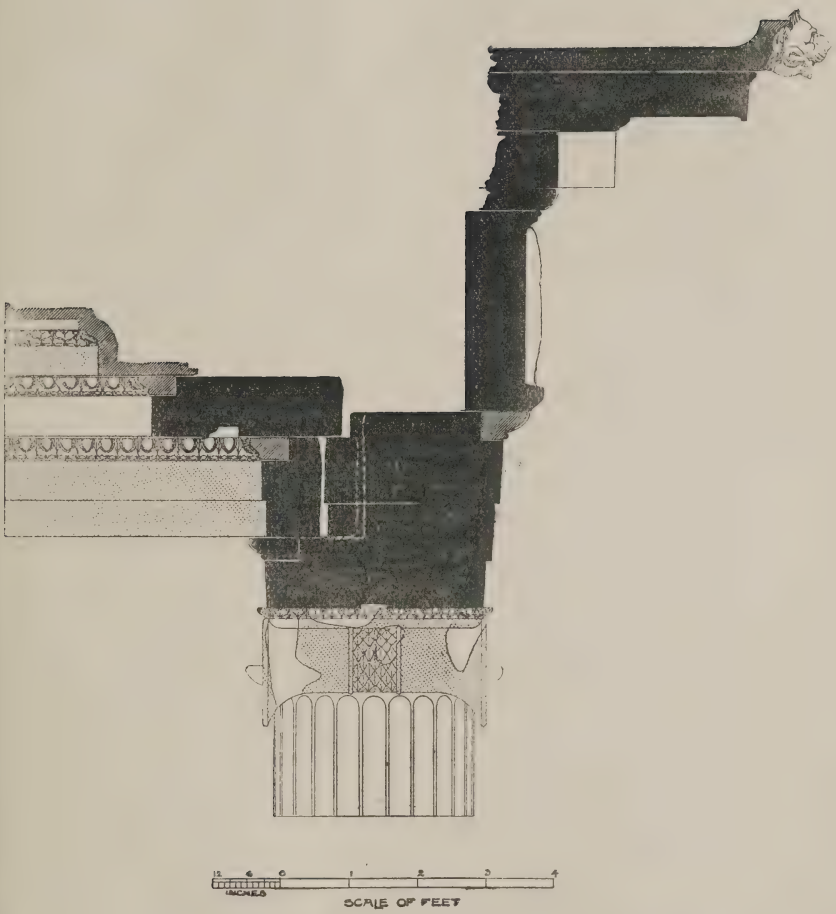


Fig. 5.—Restored Order of the Mausoleum, section (No. 980).

near one of the heads. It is also given by a small fragment, No. 986*a*.

On the upper surface of the cymation slab is a weather line, 22 inches from the front, which is supposed to indicate the position of the lowest step of the pyramid. On the restoration a small mark has been placed on the left-hand side to show the position of this line.

The projection which has been given to the cornice is different from that assigned to it by Pullan. In the reconstruction the nose of the corona is 21 inches in advance of the moulding. The under surface of the stone is finely dressed to this distance from the front, where there is a slight rise, as if for the bed. The echinus moulding below the corona has been taken from Pullan's plate. He observes (p. 171) that 'small fragments of the bed mould, a simple echinus,' were found; but these have not been identified.

The size of the dentils is accurately known, since the projecting and receding portions are preserved together on the piece inserted on the left.

The egg and tongue moulding above the frieze is a conjectural insertion. There is, however, evidence in its favour, since the frieze is surmounted by an astragalos along the top, which would naturally imply an egg and tongue moulding (or a Lesbian cymation) immediately above, and the egg and tongue which is here used (Newton, *Hist. Disc.*, pl. 29, fig. 3) has no astragalos in the same piece with it.

The astragalos moulding above the frieze is for the most part a reproduction of a small fragment (No. 993).

The slab of the frieze employed is described below (No. 1021), its place in the series being taken by a cast.

The egg and tongue and astragalos mouldings inserted below the frieze and in the top of the architrave are

represented by a cast only on the restoration. They are assigned to this place because the height agrees with that of the rebate in the upper course of the architrave. The original is in a wall-case (No. 994). A somewhat similar combination of mouldings occurs in the temple of Athenè Polias at Prienè, but in that case the moulding above the architrave is a Lesbian cymation (*Antiqs. of Ionia*, i., chap. ii., pl. 6; corrected in *Antiqs. of Ionia*, iv., pl. 9).

The external upper member of the architrave consists of three fragments.

The lower member consists of two fragments; that on the left has the joint on the right edge, although the front surface is missing. (Newton, *Hist. Disc.*, pl. 26, figs. 1, 2, 3.)

If we consider the external face of the order as a whole, we have a distance of 4 feet $6\frac{3}{4}$ inches for the projection of the nose of the cymation beyond the front of the bottom of the architrave, and of 6 feet $1\frac{3}{4}$ inches for its projection beyond the centre of the column. If the pyramid is set back 22 inches, we have 4 feet $3\frac{3}{4}$ inches for the projection of the lowest step of the pyramid beyond the centre of the column. This distance is made 2 feet $8\frac{1}{2}$ inches by Pullan (p. 172). There are so many mistakes in the decimal scales of his plates that they are of little value for reference for exact dimensions.

The upper member at the back of the architrave (see the section) is represented by one fragment, 17 inches wide (Newton, *Hist. Disc.*, pl. 26, figs. 13, 14). It is separated from the lower member by an egg and tongue moulding, of which a small piece at the south end, with one egg and tongue, is ancient (see No. 995).

The capital of the column is composed of eight fragments, which furnish data for all its elements.

Two of the drums of the shaft are original. The upper drum has a height of $40\frac{1}{2}$ inches; the upper

diameter, allowing for the nosing, is $38\frac{7}{16}$ inches; while the diameter at the top of the flutes is $36\frac{7}{16}$ inches. The lower diameter, to the bottoms of the flutings, is 32 inches.

The lower drum is $45\frac{5}{8}$ inches high. The upper and lower diameters measure $32\frac{5}{16}$ inches and $33\frac{7}{16}$ inches respectively. Mr. Penrose has calculated the height of the columns as 28 feet 6 inches. (*Antiqs. of Ionia*, iv., p. 18, note 3; cf. Adler, p. 12, note 31.)

The transverse beam which connects the column with the wall of the room, supposed to represent the *cella* of the building, is that engraved in Newton, *Hist. Disc.*, pl. 27, figs. 1–4. The length with which it has been completed was calculated from the size of the panels of the lacunar. This is accurately given by the stone employed (*Hist. Disc.*, pl. 27, figs. 7–9) in which both mitre joints are partly preserved. The length of the longer side of the sunk panel of the lower lacunarial stone is found to be 6 feet $11\frac{1}{2}$ inches. Pullan makes the same distance about 6 feet $8\frac{1}{2}$ inches (pl. 21, fig. 2). He makes this equal to the distance measured along the transverse beam immediately under the moulding, and in consequence represents the egg and tongue moulding of the transverse beam as projecting halfway across the sunk panel.

This seems an improbable arrangement, and in the restoration the edge of the panel has been placed $3\frac{7}{8}$ inches inside the upper edge of the transverse beam, or $\frac{1}{2}$ inch inside the egg and tongue moulding. This adds 8 inches to the side of the lacunar, as compared with Pullan. The final result is, that the distance from the centre of the column to the top of the architrave beam of the cella is 9 feet $3\frac{1}{4}$ inches, as compared with 8 feet 4 inches measured in the corresponding position in Pullan's plate 21, fig. 2.

When found the lower side of the lacunar stone was painted bright blue.

The lower lacunarial stone above the architrave of the colonnade is ancient. It fits very exactly at the mitre with the stone at right angles to it.

The egg and tongue moulding which runs above the transverse beam and inner face of the architrave below the lacunar, is represented by portions in the wall-case (No. 996). Both of the mouldings by the angle palmette, which is composed of two parts joined by a mitre, are preserved. The ancient parts in the restoration are two fragments at the angle between the south side of the transverse beam and the architrave of the colonnade; and on the north side, half of the angle palmette next the wall.

The same moulding has been used in the rebate above the lower lacunar stone. Here it is modern throughout. Opposite the lower line of this moulding is a Lesbian cymation and astragalos moulding (for which, see No. 997).

Of the upper lacunar course, one stone at the angle formed by the transverse beam and the wall is original (Newton, *Hist. Disc.*, pl. 26, figs. 10–12), and gives the mitre at the angle and a part of the face. There is no setting line or other indication to show how much the slab ought to overhang. In the rebate on its upper edge is a cymation and astragalos moulding, with palmettes at the angle. No part of this is antique. Portions of the original from which it has been taken are shown in the wall-case (No. 998). The lacunar is closed with a cast of one of the sculptured panels (No. 1041).

A. S. Murray, *Builder*, April, 1893, No. 2619; *Trans. of Glasgow Arch. Soc.*, 1894; Collignon, II., p. 326. The drawings of the restoration (figs. 4, 5) are by Mr. A. R. Dickie.

A considerable number of the architectural fragments described in the *Mausoleum Room Guide* of 1886 are now

incorporated in the restoration of the order. The following are the principal fragments, exhibited separately in the Mausoleum Room :—

981. Angle capital of Ionic column; from the peristyle. The eye of the volute is bored out. The capital rests on a cast of the top drum of a column, in which a small original fragment has been inserted. The volutes are broken away.

982. Capital of Ionic column; from the peristyle. The capital rests on a cast of the top drum of a column, in which a small original fragment has been inserted.

983. Similar capital.

984. Block from the architrave (lower course). It shows the two front fascias, the coffer below, the bedding marks for the capital, and the places of the cramps above the middle of the column.

985. Block from the architrave (upper course), showing the front face, and the rebate for the egg and tongue moulding.

986. Upper part of the cornice of the Mausoleum, consisting of lions' heads, with a palmette and acanthus ornament between them. (See No. 980.) Portions not used in No. 980 have been placed together, with one angle piece. (Newton, *Hist. Disc.*, pls. 22, 24.)

986*a*. Fragment of the cornice on which the profile of the nosing is preserved.

987. Group of steps from the pyramid of the Mausoleum. This group shows the relations of some of the steps, though the particular collocation here made is arbitrary.

The lower course consists of a corner stone (similar to No. 988) and another. On the corner stones the setting lines cut at right angles on the upper surface, and distant respectively 1 foot 9½ inches and 1 foot 5 inches from the front, determine the width of the tread on two adjacent

sides of the pyramid. These stones have ridges along the back and side joints, upon the upper surfaces, which meet in such a way on the exposed part of the surface as to make an effective weather joint. On the under surfaces of the upper course are corresponding depressions to take the ridges of the course below. This step has a height of $11\frac{3}{4}$ inches. The courses above are of the same height, but have no ridges on their upper surfaces. The treads of the second and third courses measure respectively $9\frac{1}{2}$ inches and $6\frac{1}{8}$ inches, as shown by the setting lines. The upper step is an angle stone from the top course of the pyramid, and therefore has no setting line; the roughly worked depression on its upper surface shows the relation of the chariot group to the pyramid. A fragment with a hoof of one of the horses has been inserted to show the arrangement.

988. Corner step from the angle of the pyramid. This stone is similar to the corner stone in the group, No. 987.

989. Group of Mausoleum steps, having various heights and treads.

The lowest course has a height of $23\frac{3}{4}$ inches, with a setting line 4 inches from the front upper edge. The second course has a height of $11\frac{3}{4}$ inches, and a setting line $4\frac{3}{8}$ inches from the front upper edge. On the lower part of the front face there is a small raised fillet at each end, but it is not continued as a weather joint on the top. (Newton, *Hist. Disc.*, pl. 26, figs. 8, 9.)

The top step has a height of $11\frac{3}{4}$ inches, and a setting line which gives a tread of $17\frac{3}{4}$ inches. (Newton, *Hist. Disc.*, pl. 26, fig. 7.)

990, 991. Two bronze sockets for dowels, each set with lead in a piece of marble cut off from the slab in which they were originally fixed. This was the sill at the entrance of the underground passage, and was intended to receive the dowels of the great closing stone, which, however, failed

to fall into their places. (*Hist. Disc.*, ii., p. 97. Compare below, p. 89.)

The wall-cases contain numerous fragments of the smaller mouldings of the Mausoleum, which in many cases show considerable remains of blue and red colour. The following type-specimens of the mouldings employed in the restored order, which are kept together for convenience of study, may be particularly specified:—

992. 1, 2. Two fragments of the egg and tongue moulding above the frieze, as indicated by the absence of the astragalos. One of these fragments is an angle piece, with the corner palmette. Both are considerably restored. Newton, *Hist. Disc.*, pl. 29, fig. 3.

993. Fragment from the upper left-hand corner of a slab of the frieze, showing the astragalos moulding and curve.

994. Fragment of the egg and tongue and astragalos moulding in the upper member of the architrave below the frieze. [Inserted under 1013.]

995. 1–3. Egg and tongue moulding above the lower course of the architrave on the inner side.

996. 1–3. Upper and lower egg and tongue mouldings and astragalos of the lacunar panels.

997. 1–3. Lesbian cymation and astragalos moulding of the inner side of the coffers below the lacunar panels, with part of the surface of the coffer, and the mitre joint with the angle palmette. Newton, *Hist. Disc.*, pl. 29, fig. 5.

998. 1–3. Fragments of cymation and astragalos moulding immediately below the lacunar panels, including half the angle palmette, and the mitre joint.

999. Neck of Ionic column (?) ornamented all round with an anthemion and acanthos pattern in low relief.

From the castle of Budrum, where the drum had been inverted, hollowed out, and used as a mortar. There is no evidence that it came from the site of the Mausoleum, though this is not improbable. If so, however, it cannot have formed a part of the order.

Height, 1 foot 10½ inches; diameter, 3 feet 2½ inches.

Bronze Accessories.

Most of the bronze accessories to the structure discovered in the course of the excavation are exhibited in the Bronze Room. They consist of—

(1) Three bronze dowels (*Hist. Disc.*, ii., p. 180; *Cat. of Bronzes*, 2584).

(2) Bronze grating for a drain (*Hist. Disc.* ii., p. 143).

(3) Bronze cramp (*Hist. Disc.* ii., p. 106).

(4) Two dowels in bronze sockets, fixed with lead in the great stone which blocked the entrance to the sepulchral chamber (*Hist. Disc.*, ii., p. 97; *Cat. of Bronzes*, 2583). For the sockets that they were designed to fill, see Nos. 990, 991.

THE CHARIOT GROUP.

The four-horse chariot of marble, which crowned the Pyramid, is said by Pliny to have been the work of Pythis, commonly supposed to be identical with Pythios the architect and historian of the building (see above, pp. 66, 71).

When excavated by Sir C. Newton, the fragments of the horses, of the two colossal figures, and of parts of the chariot wheel, together with a large number of steps of the pyramid and fragments of the cornice, were found in a confused heap on the outer side of the north wall of

the peribolos. The cramps and other fragments of bronze had not been removed, and all seemed to indicate that the contents of the heap had fallen together from the summit of the building, and were lying as they fell. It should, however, be stated that some sculptures were found intermixed which did not belong to the chariot group.

The connexion of the figures with the chariot, which was inferred by Sir C. Newton from the way in which they were found, has been disputed by Stark (*Philologus*, xxi., p. 464), who preferred to put the statues inside the cella, and who has been followed by various writers (most recently by Prof. P. Gardner, *Journ. of Hellen. Studies*, xiii., p. 188). The main objections raised are that the horses are too large for the figures, and that the state of the statues shows that they cannot have stood in such an exposed position. But the great variety in proportions employed by Greek artists for horses makes any argument on this basis inconclusive,* and the surface of the horses is, in part, as unchanged by weather as that of the statues (cf. *Athenæum*, March 1892, p. 350; Oldfield, *Archæologia*, lv., p. 365).

The Mausolos was placed on the sinister side of his companion by Sir C. Newton, on the supposition that the female figure was a goddess, holding the reins, as Athenè on the black-figure vases drives the chariot of Heracles. It is more probable that she represents Artemisia, since the two figures are in the normal proportions of a man and woman, while a goddess would be at least as large as her companion. The two figures seem to group best together when placed as now. Moreover, a part of the drapery by the left leg of Mausolos has been cut away by intention, and

* If we compare the length of head of man and horse, we obtain, *e.g.*, Head of 'Theseus' = ·381 of head of horse of Helios; head of Mausolos = ·366 of head of chariot horse; head of modern man = ·375 of head of horse.

the simplest explanation suggested is that it was necessary to make room for the rail of the chariot. A contrary arrangement, however, of the pair is advocated by Mr. Oldfield (*Archæologia*, lv., pl. 20, p. 360).

1000. (Plate XVI.). Mausolos. A colossal draped male figure stands to the front, with the weight on the right leg and the left leg slightly bent. The head is turned a little to his right, and upwards. The face is undoubtedly a portrait, with its flowing hair, short curly beard, and somewhat full cheeks and lips. The expression and pose is one of quiet dignity, and the figure is that of a man who is still in the prime of life.

The drapery consists of a long chiton and himation very finely composed about the lower part and over the left shoulder and about the left arm, which may have been enveloped in drapery. A figure (of Zeus Labraundos) similarly draped, and holding a sceptre, occurs on the coins of Mausolos, and of other Carian Satraps of the 4th cent. B.C. (*Cat. of Coins in Brit. Mus.*, *Caria*, pl. xxviii). He wears shoes consisting of an inner slipper, and a sandal with a laced metal frame.

On the left side, from a point about six inches above the knee, the projecting folds of drapery have been chiselled away so as to leave a plain vertical surface. This appears to have been done to adjust the figure in its place (compare the Horse of Selenè, on the east pediment of the Parthenon), and might well have been cut to leave room for the side of the chariot, and its rail, if the figure stood as now arranged.

Height, 9 feet $10\frac{5}{8}$ inches (above pedestal). Restorations: the side of the head and such repairs as were necessary for piecing together the fragments. Newton, *Travels and Discoveries*, II., pls. 8, 9; *Hist. Disc.* II., p. 214; Overbeck, *Gr. Plastik*, II.^{4}, p. 101; Wolters, p. 426; Mitchell, p. 473; Brunn, *Denkmaeler*, No. 241; Collignon, II., p. 339; *Stereoscopic*, No. 128; E. Gardner, *Handbook*, p. 388; *Classical Sculpture Gallery*, No. 79; Bau-

meister, II., p. 896; *Archaeologia*, LV., pl. 20. For various inaccuracies in the first restoration of the statue, which were corrected later, cf. Newton, *Roemische Mittheilungen*, I., p. 188.

1001. (Plate XVI.) Colossal female figure; probably Artemisia. The figure stands to the front, resting on the left leg, and having the right knee bent. She wears a long chiton, with studded sleeves to the elbows. The himation passes about the lower part of her body, and over the left shoulder and arm. A part of it is drawn as a veil over the back of the head. In addition to the himation the hair was wrapped in a cap, which leaves small curls projecting round the forehead in front.

The arms are broken off below the elbows. Both were advanced, the right forearm slightly lowered, and the left forearm slightly raised. Their position corresponds with that of a figure holding reins, when the horses are at rest, though it may not preclude other possibilities. There are holes for a bronze attachment on the drapery below the left arm.

In this statue and that of Mausolos, great skill has been shown in the treatment of the drapery, in which a general breadth and grandeur of effect is combined with an extraordinary refinement and delicacy in execution. Each fold is traced home to its origin and wrought to its full depth. The right foot of this statue has been preserved, and is an exquisite specimen of sculpture, the more precious because we possess so few examples of extremities finished by the hands of the great masters of the earlier Greek schools. The other foot is broken off at the instep. Both feet, otherwise bare, rest on thick soles, the mode of attachment of which is not apparent. The figure was first described as a goddess, but the proportions compared with those of Mausolos, and the portrait character of the head are better suited to Artemisia (cf. p. 90). The headdress is, perhaps, also of a portrait character; but compare

No. 1051, and No. 1151 from Prienè, which seem to represent ideal beings.

Height, 8 feet 9 inches. Restorations: right knee and adjoining drapery. Newton, *Travels and Discoveries*, II., pl. 10; *Hist. Disc.* II., p. 216; Brunn, *Denkmaeler*, No. 242; *Stereoscopic*, No. 129; Overbeck, *Gr. Plastik*, II.[4], p. 101; *Archæologia*, LV., pl. 20; Wolters, p. 426; Collignon, II., p. 340; *Roemische Mittheilungen*, I., p. 188.

1002. (Plate XVI.) The forehand with head of a colossal horse, from behind the shoulder. Round the chest is a band, which served instead of a collar, and which is united at the crest with another band which passed round the body. This harness proves that the horse belonged to a chariot group. The bronze bit and bridle still remain attached to the marble. The legs have been broken away close to the body.

Height, 7 feet 10 inches. Newton, *Travels and Discoveries*, pl. 11., p. 111; and *Hist. Disc.*, II., p. 103; Mansell, No. 714 Collignon, II., p. 337.

1003. (Plate XVI.) The hinder half of a colossal horse, corresponding in scale with No. 1002, but shown by the action of the hind legs to have belonged to a different horse in the team. This fragment extends from a joint at the middle of the body to the root of the tail, and measures in length rather more than 6 feet. A small portion of the anterior half of this horse, found detached, has been adjusted to its place at the joint. The legs have been broken away close to the body. A part of the surface below the belly has been cut away for the support.

Height, 5 feet 2½ inches.

1004. (Plate XVI.) Wheel of the chariot made up of the following fragments: part of the felloe, half the nave, and a piece of two of the spokes. These fragments were found on the north side of the northern peribolos-wall;

when put together with the missing parts restored we obtain from them a wheel 7 feet 7 inches in diameter, with six spokes instead of the usual four. Newton, *Travels and Discoveries*, ii., p. 118; *Hist. Disc.*, ii., p. 130.

It will be seen from the fragments employed in the present restoration, by Sir C. Newton, that the wheel was constructed in two halves. Mr. Murray is of opinion that the lower half may have been sculptured in relief on the side of a block which supported the statues and floor of the chariot.

1005. Fragments of the horses of the quadriga.

The following are the most important of the numerous fragments belonging to the horses of the chariot group:

1. Left (?) forefoot, near the edge of a piece of base, the surface and left side of which are hammer-dressed. There is a sinking of the base round the hoof. The leg belonging to this foot has been recovered nearly to the knee by the union of two fragments.
2. Right (?) forefoot of colossal horse, on a hammer-dressed base of which the thickness is 10 inches. This hoof is broken off at the corona where it meets the hair. It stands on the extreme verge of the base, which is roughly dressed at the side. This fragment has been placed with the group of chariot steps, No. 987. Found in Biliotti's excavation of 1866.
3. One-half of the support of a colossal horse, resting on a base, hammer-dressed on the surface of the outer side. This has been united to the other half by a joint. This support presents a rectangular transverse section and tapers upwards slightly (see Newton, *Hist. Disc.*, pl. 25, figs. 11, 12). The upper end has been broken away, but it corresponded in dimensions with a rectangular sinking cut under the belly of the colossal horse.
4. Hind leg of colossal horse from hough to fetlock.

5. Fragment of hoof of hindleg broken off at the back, on a hammer-dressed base.

6. Elliptical marble, longest diameter 2 feet 1 inch, height 9½ inches. At each end of the ellipse is a cramp-hole into which a cramp has been fixed with lead, which still remains on one side. Several of these elliptical stones were found which, when fitted together, tapered gradually, the one here described being the largest. They may have formed the support under the chariot.

SCULPTURES IN RELIEF.

The works in relief found on the site of the Mausoleum consist of portions of three distinct friezes, viz., the frieze of the Order, the Centaur frieze, and the Chariot frieze, and a series of reliefs in panels. Of these, the most important is the frieze of the Order.

THE FRIEZE OF THE ORDER.

Of this frieze the British Museum possesses seventeen slabs, of which twelve were removed from the Castle of St. Peter in 1846, and four more were discovered in 1856–57 on the site of the Mausoleum. One other slab of this frieze, No. 1022, was formerly in the Villa di Negro at Genoa, to which place it was probably transported from Budrum by one of the Knights of St. John, some time in the fifteenth or early in the sixteenth century, and was purchased from the Marchese Serra in 1865. The entire length of these slabs is 85 feet 9 inches, the height 2 feet 11⅜ inches; they all represent combats of Greeks and Amazons. The slabs do not follow in regular sequence, but are taken from various parts of the series; nor have we any evidence as to the sides of the building which

they occupied except in the case of those found *in situ* (1013–1016), which are probably from the eastern side. Those four slabs are probably by the same artist, and are far superior in preservation to those from the Castle. Many parts are lost, and it is therefore only occasionally that two slabs can be joined by means of the subject.

It has been suggested that the frieze ought to be placed on the base, as in the Nereid Monument, rather than in the order (Furtwaengler, *Arch. Zeit.*, 1881, p. 305), but this view has not been accepted.

The Amazons are represented some on foot, others on horseback. Their weapons are the battle-axe, the bow, and the sword. From the action of several of those on horseback, it is evident that they were represented using spears; but as no trace of these weapons appears at present on the marble, they may have been painted on the ground of the relief; or in some cases made of metal and attached to the marble.

All the Greeks are on foot; some of them are represented naked, others wear a chiton reaching to the knees, or a chlamys twisted round the arm. Their weapons are the sword and the javelin; they wear no armour but Argolic bucklers, and helmets, some of which are Corinthian. One figure, which must represent Heracles or Theseus, is armed with a club and wears a lion's skin.

A marked characteristic of the frieze is the way in which it is broken up into groups. The figures concerned in an incident usually overlap, while those in adjoining incidents overlap seldom, and in a slight degree. In this respect there is a marked contrast with the representation of the same subject on the Phigaleian frieze. Throughout there is a skilful opposition of nude and draped, of male and female forms. Among the Greek warriors, some are beardless youths; others in the maturity of their strength.

There is a characteristic treatment of oblique lines, as most of the figures are either lunging far forward or drawing themselves back, but always having one leg stretched out at full length. This effect is heightened by the long and slender proportions of the figures. The relief is exceedingly salient, the limbs being constantly sculptured in the round; bold foreshortening is not unfrequently used. The outlines are marked with extreme force, a channel being worked in the marble round many of the figures, and deep undercutting used wherever it would contribute to the effect.

The composition of this frieze is distinguished by the wonderful animation and energy which pervade the whole. Tried by the standard of the school of Pheidias, the frieze may perhaps be considered a little strained and overwrought in style, and unduly restless for an architectural composition.

In the representations of the Amazons, forms occur in which the feminine character seems too much emphasised for such an heroic type, and we may here detect the development of that sensual element which gained so powerful an ascendency in the later schools of art, but of which we have no trace in the works of Pheidias, and only faint suggestions in the Phigaleian frieze.

The whole frieze was coloured. From the examination of a number of fragments on their first disinterment, it was ascertained that the ground of the relief was a blue equal in intensity to ultramarine, the flesh a dun red, and the drapery and armour picked out with colours. The bridles of the horses, as on the frieze of the Parthenon, and some of the weapons, were of metal, as may be seen by an examination of the horses' heads, several of which are pierced for the attachment of metal. On slab No. 1015 the end of the leaden fastening still remains in the jaw of the horse. This variety of colour must have greatly

contributed to the distinctness and animation of the relief.

An attempt has been made by Brunn (*Sitzungsber. d. philos.-philol. Cl. d. k. bayer. Akad. d. Wissensch.*, 1882, p. 114) to divide the Mausoleum frieze into four styles, to be attributed to the four artists of Pliny, and Brunn's division has been taken as a basis for Overbeck's plate (*Gr. Plast.*, ii.[4], fig. 171).

The series are as follows:

I. } Leochares and } Nos. 1009, 1010, 1018–1021.
II. } Timotheos } Nos. 1007, 1008, 1011, 1012.
III. Bryaxis. Nos. 1013, 1014, 1015, 1025.
IV. Scopas. Nos. 1006, 1016, 1017.

The Genoese slab (No. 1022) is separated from the series by Brunn for reasons that have not been accepted as valid, and the division into four classes is more detailed than the conditions of the case permit. It also separates one of the four slabs that were found together by Newton from the remainder, and transfers to the north side three slabs which were found on the east side (compare also Winter, *Athenische Mittheilungen*, xix., p. 157).

Of the artists named by Pliny, Timotheos has recently become better known by the sculptures of Epidauros (Overbeck, *Gr. Plast.*, ii.[4], pp. 126, 127), which are assigned to him, with probability, on the ground of passages in the great building inscription of Epidauros (Cavvadias, *Fouilles d'Épidaure*, i., pp. 79, 80). A base has been found at Athens with the name of Bryaxis (*Bull. de Corr. Hellénique*, 1892, pls. 3, 7; cf. Couve, *ibidem*, p. 553), as to which it is doubtful whether the extant reliefs on the sides, or the object on the top now lost, were by Bryaxis. The reliefs, representing three horsemen, are of a slight character, and may be early works. For the style of Scopas, the remains of the pediment at Tegea are the best standard for comparison, and the four slabs of the east

side (1013–1016) have been regarded as best satisfying this test (Treu, *Athenische Mittheilungen*, 1881, p. 412). But it has been pointed out that, judged by this, the charioteer of the chariot frieze is more like the work of Scopas than any part of the Amazon frieze (Murray, *Gr. Sculpture*, 2nd ed., ii., p. 296).

1006. This slab contains two groups; on the left two Greeks are about to despatch an Amazon who has fallen on her right knee, touching the ground with her right hand. She looks round towards the Greek on the right, extending her left arm, now partly wanting, towards his chin, as if to entreat mercy. He stoops over her, about to strike, with the sword held over his head. The other Greek, who is pressing forward from the left, is armed with a Corinthian crested helmet and a shield; he is beardless; his right arm has been drawn back to strike; the position of the hand, which probably held a spear, is marked by a projection on the ground of the relief. The Amazon wears a short chiton, girt at the waist; her hair is gathered up into a roll behind; her right hand is clenched and pierced to receive some weapon, probably a sword.

The other group on this slab consists of two figures, a Greek on the left, and a mounted Amazon, whose horse, turned to the right, is rearing up. She is evidently wounded, and with her left hand clings for support to her horse's neck, on which the fingers of the hand are shown; her body is thrown back, and with her right hand placed upon her antagonist's left side, she tries to thrust him back. Her head is wanting, all but the outline. Her chiton, girt at the waist, has slipped down, leaving her right breast and side bare; between her left hip and the horse's mane is a hole for the insertion of some metallic object, probably the reins, which have escaped from her hand. The right foreleg of the horse is wanting, but the position of the hoof probably is indicated

by a projection below the toes of the Amazon's left foot. The left foreleg of the horse is cut off above the knee by the joint of the slab. The antagonist of the Amazon draws back. His right arm was advanced, and was probably in the act of dealing the Amazon a blow with a sword. He wears a Corinthian crested helmet, chlamys, and shield. The general surface of this group is in good condition, and parts of the astragalos moulding along the top are preserved.

Length, 5 feet 11¼ inches; height of this and of the other slabs of the frieze, 2 feet 11⅜ inches. *Mon. dell' Inst.*, V., pl. 18; *Annali dell' Inst.*, 1850, p. 289; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. iv., 1, 2; *Antike Denkmaeler*, II., pl. 16, slab vi.; Brunn, *Denkmaeler*, No. 98; Mansell, No. 723; Baumeister, II., p. 899.

1007. Combat of a Greek and an Amazon over a fallen Amazon. The Greek, who is on the left side of the slab, draws back. His right arm is wanting from below the elbow, and it is uncertain what its action was. Perhaps he was withdrawing a spear (compare a similar incident on the frieze of the Nereid Monument). He is bearded, and wears a Corinthian helmet, shield, and chlamys; his right heel is slightly raised. The Amazon, his antagonist, presses forward from the right with her right foot advanced; the action of both arms shows that she is drawing a bow, which must have been painted on the background; she is bareheaded, her hair falls down her back in ringlets; there are traces of a diadem round the hair. She wears a short chiton, girt at the waist, under which is a jerkin with sleeves, and trousers; at her left side is a quiver. The left arm from the wrist to the elbow is a separate fragment, found on the site of the Mausoleum in 1857–9; on the sleeve are traces of red colour. The fallen Amazon lies prostrate at full length. She wears a chiton, reaching to the knees and girt at the waist; it leaves the right shoulder bare; on her legs are

buskins. Her hair is gathered into a knot on the crown of the head.

Length, 4 feet $4\frac{5}{8}$ inches. *Mon. dell' Inst.*, V., pl. 21, fig. xii.; *Annali dell' Inst.*, 1850, p. 310; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. II., 3; *Antike Denkmaeler*, II., pl. 17, slab xi.

1008. On this slab are two groups of combatants. On the left is the left side of an Amazon, the remainder of whose body is sculptured on No. 1007. Her body is inclined to the left, while her head is turned towards her antagonist on the right. She wears trousers, and a sleeved tunic girt at the waist. She was aiming a spear which was probably of bronze; her left arm, protected by the pelta, is held out to ward off the blow of the Greek who is attacking her. His right hand, grasping the sword, is raised above his head; he protects himself against the spear-thrust with his shield. He wears, apparently, a short chiton, and a chlamys twisted over his left arm; from his waist hangs the scabbard of his sword. On the shield are remains of a mediæval inscription.

The other group on this slab represents a male figure about to strike with his club an Amazon who has fallen on both knees, and whom he drags towards him by her hair grasped in his left hand. He wears a lion's skin knotted in front, and though the face is nearly obliterated, the outline of a beard may be traced; it is therefore probable that this figure represents Heracles.

The Amazon, whose head is drawn backwards by the hand of her antagonist, strives with her left hand to undo his grasp. She wears a chiton, reaching to the knees and girt at the waist, which leaves the right side bare; a chlamys, passing over her left arm, floats in the air above her head. At her left side appears to be the top of a bow-case, *gorytos*, with the bow in it, hanging from a strap across her right shoulder, but the surface of the

figure is so much destroyed that this cannot be clearly made out.

Present length (no joint on right), 4 feet 5 inches. *Mon. dell' Inst.* V., pl. 21, fig. xiii.; *Annali dell' Inst.*, 1850, p. 313; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. II., 4, 5; *Antike Denkmaeler*, II., pl. 17, slab xii.

1009. On the left is a mounted Amazon; facing her on the left has been a Greek attacking her, of whom all that now remains is the left foot advanced and resting on a rock, and the end of his drapery. The Amazon has raised her right arm above her head to strike with her sword, which has been of metal; her mantle flies behind her, her horse is rearing. Behind this figure on the right is a group of three combatants. In the centre an Amazon, fallen on the ground, implores the aid of her comrade, who hurries forward from the right. On the left a young Greek advances; his right arm has been advanced; his right hand has seized the hair of the fallen Amazon, who raises her left arm over her head to loosen his grasp; on his left arm is his shield, advanced to repel the attack of the Amazon who hastens to save her comrade, threatening him with her spear and thrusting forward her left arm protected by a panther skin twisted round the hand. Two fragments of the right leg and thigh of the Greek were found in the course of the excavations.

The right arm of the prostrate Amazon is wanting, except the hand, which rests on her comrade's hip; on her brow is a broad flat diadem. Both Amazons wear a chiton, girt at the waist and reaching to near the knees, with a double girdle.

On the right is a joint, on the margin of which are sculptured an end of drapery flying in the air, a tail, and two hindlegs of a horse. These indications show that a mounted Amazon galloping to the right followed in the next slab.

Length, 6 feet 6¼ inches. *Mon dell' Inst.*, V., pl. 20, figs. ix., x.; *Annali dell' Inst.*, 1850, p. 305; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. I., 7, 8; *Antike Denkmaeler*, II., pl. 16, slabs i. ii.

1010. On the left a mounted Amazon is engaged with a Greek, who retreats, looking back at his antagonist and opposing his shield to her rearing horse. The action of his right arm shows that he is aiming a spear at the Amazon. He has a plumed helmet. On his shield is an inscription in Latin characters, added in later times, which has not been deciphered. (See *Classical Museum*, v., p. 185.)

The right arm of the Amazon is drawn back, the action showing that she is aiming a spear. She wears a short chiton with double girdle, and a chlamys, and probably wore a pointed cap. On the right of this group is a Greek stooping forward to despatch a prostrate Amazon, of whom only the legs appear on this slab. Of his head nothing remains but the back of his crested helmet, from under which long hair is seen on his neck. He holds a short sword, the scabbard of which hangs at his left side. He wears a chiton, girt at the waist, which is worn leaving the right side bare; his left arm, of which only the part above the elbow appears on this slab probably grasped the head of the Amazon, dragging her forward; the outline of her right wrist appears in front of his knee. Of the Amazon all that is left is the right leg from below the knee and the left leg from above the knee to the ankle. This leg, which wears a boot, was found on the site of the Mausoleum in 1856–9; a portion of the chiton of the Amazon is shown below it.

Length, 5 feet ⅜ inch. *Mon. dell' Inst.*, V., pl. 19, fig. iii.; *Annali dell' Inst.*, 1850, p. 298; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser I., 11; *Antike Denkmaeler*, II., pl. 16, slab iv.

1011. On this slab a Greek moves to the right, his head turned to the front; with his right hand he drags by the hair an

Amazon, of whom all that remains is a head entirely defaced, the neck bent in a horizontal position. A projection on the marble above the head indicates probably the position of her right arm, vainly raised for defence. She must have been mounted, and represented as being dragged off her horse, as below her head about three-quarters of a horse's tail waving upwards is sculptured on the marble. The rest of the group is broken off with the left end of the slab. The Greek wears a crested helmet and a chiton, over which is a cuirass; on his left arm is a shield. His head, entirely defaced, looks towards his antagonist on the left. On the extreme right is part of a Greek turned to the right, the remainder of whose body is continued on the following slab (1012).

Length, 2 feet 9¼ inches. *Mon. dell' Inst.*, V., pl. 19, fig. i.; *Annali dell' Inst.*, 1850, p. 301; *Antike Denkmaeler*, II., pl. 17, slab xiii.

1012. On the extreme left is a Greek warrior, cut in two by the joint between this slab and the preceding. He strides forward, treading down with his left foot an Amazon who sinks on her left knee and extends her arms towards him, while her head sinks back. His attention is directed to an Amazon on the right, who is drawing back as if to strike with a battle-axe. The Greek holds out his shield to meet the blow, and may have had a sword in his right hand. He wears a Corinthian helmet. The surface of both figures has greatly suffered except the body and head of the Greek, which are in fair condition, having been broken off before this slab was transported to the Castle and recovered in the course of the excavations. On the last slab there are slight traces of the right foot of the Amazon. Her hair falls in tresses; she wears the split chiton, girt at the waist and open on the left thigh; on her left leg is a high boot. Her comrade stands behind

her. A coif, broader at the back, seems to have been wound round her head. On her left arm are the pelta and a chlamys. She wears the split chiton, which leaves the left thigh bare.

The other group on this slab represents a combat between a mounted Amazon, advancing from the right, against a Greek, who draws back to the left, holding out his shield to repel the forefeet of her rearing horse. Over his right shoulder passes a shoulder-belt, and on the inside of his shield is the end of a scabbard. The Amazon has her right hand drawn back to thrust with a spear. Her left rests on the horse's neck; her long hair, tied behind, floats behind her head. She wears a short chiton, girt at the waist and reaching to near the knees, and under it a jerkin with sleeves, and a chlamys. On the extreme right is the right leg of a male figure advancing to the right, which is cut off by the joint, and has been continued on the next slab, now wanting.

Length, 6 feet 7½ inches. *Mon. dell' Inst.*, V., pl. 19, fig. ii.; *Annali dell' Inst.*, 1850, p. 299; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. II., 1, 2; *Antike Denkmaeler*, II., pl. 17, slab xiv.

The slabs that follow (Nos. 1013–1016) were found together on the eastern side of the quadrangle, that is, on the side assigned by Pliny to Scopas.

1013. On the left of this slab is a mutilated group, partly broken away. A mounted Amazon, in a split chiton, rides down a fallen warrior and at the same time makes a spear-thrust. Of the warrior only the left thigh remains.

On the right a young Greek has fallen into a defensive attitude on his left knee, and holds out his shield to receive the stroke of a standing Amazon's axe. The left leg of the warrior is an example of bold foreshortening. The apparent inequality in the lengths of the thighs is

due to an optical deception (cf. Falkener, *Daedalus*, p. 247).

Length, 4 feet 7¼ inches. Newton, *Hist. Disc.*, I., pl. 9, fig. 2; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. III., 1, 2; *Antike Denkmaeler*, II., pl. 16, slab viii.; Mansell, No. 719.

1014. (Plate XVII.) On the right of this slab is an Amazon fallen to the ground, and supported by her left arm. A bearded Greek bends over her with his hand raised to strike. The head is admirably preserved. A small groove cut in the side of his helmet shows what has been the direction of the spear. On the first discovery of this slab, red colour was very distinct inside this shield, where traces of it may still be seen.

On the left of the slab is a second pair of combatants. A bearded Greek lunges forward; the missing right hand must have held a sword. The Amazon draws back slightly, and has both hands raised to strike with an axe. Her chiton, which is split on the left side, and fastened only at the girdle, leaves her the most nearly nude among the female figures of the frieze.

Length, 4 feet 8¾ inches. Newton, *Hist. Disc.*, I., pl. 10, fig. 2; Overbeck, *Gr. Plastik.*, 4th ed., II., fig. 171, ser. III., 3, 4; Brunn, *Denkmaeler*, No. 96; *Classical Sculpture Gallery*, No. 25; Mansell, No. 720; *Antike Denkmaeler*, II., pl. 16, slab ix.; Baumeister, II., p. 897.

1015. (Plate XVII.) On the left of this slab is a mounted Amazon, whose horse is galloping to the right. The rider has turned round so as to face the horse's tail, and is drawing her bow, after the Parthian fashion, at an enemy behind her. As the horse is galloping, and not rearing, it is evidently by accident that its forelegs seem to strike the Greek in the next group. The Greek is engaged with an Amazon on foot. She is pressing eagerly forward, and, laying hold of her adversary's shield with her left hand has her right drawn back to deal him a blow with a

battle-axe. The Greek has his body thrown very far back, trying to cover himself with his buckler; his right hand has been broken off, and it is doubtful whether he held a spear or a sword. Near the lower right edge of the slab remains part of the right arm of the fallen figure.

Length, 6 feet 2 inches. Newton, *Hist. Disc.*, I., pl. 10, fig. 1; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. III., 5, 6; Brunn, *Denkmaeler*, No. 97; *Classical Sculpture Gallery*, No. 115; Mansell, No. 721; *Antike Denkmaeler*, II., pl. 16, slab x.; Baumeister, II., p. 878; Mitchell, pl. facing p. 470.

1016. The fourth slab found *in situ* is a fragment on which is a mounted Amazon to the right. The upper part of her body has been broken away; but, from the general action of the figure, it is probable that she was aiming a spear. In her left hand remains part of a bronze rein; beside this hand, and on the head and flank of the horse, are drill holes. In front of her has been the figure of a Greek, of which only the body, left arm, and parts of the legs remain. On the left arm has been a shield, mostly broken away, the handle of which is decorated with the mask of a lion. It is uncertain whether this slab forms part of the series previously described; it was found near them. The attitude both of the horse and rider greatly resembles that of the equestrian group in the round (no. 1045). The beauty of the modelling is greatly enhanced by the preservation of the surface.

Length, 3 feet 5¾ inches. Newton, *Hist. Disc.*, I., pl. 9, fig. 1; *Travels and Disc.*, II., pl. 5; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. IV., 5; *Antike Denkmaeler*, II., pl. 16, slab vii.

1017. Fragment of a figure of an Amazon rushing forward to the left; her right hand raised above her head is about to strike with her battle-axe. She wears a short chiton, girt at the waist, and a chlamys. This figure was formerly in the Imperial Museum at Constantinople, and was presented to the Trustees of the British Museum in 1879 by His

Majesty Sultan Abdul Hamed. Its connexion with the Mausoleum is proved by the fact that the fragment which contains the left knee and lower part of the left thigh was found in the course of the excavations on the site of the Mausoleum in 1856–9, and has been fitted into its place since the larger fragment was presented by the Sultan. It is not known when or how this figure found its way from Budrum to the Imperial Museum, but it was there as early as February, 1852.

Length, 1 foot 5¼ inches. Newton, *Travels and Disc.*, I., pl. 1, p. 43; Overbeck, *Gr. Plastik*, 4th ed., II., fig 171, ser. IV., 6; *Antike Denkmaeler*, II., pl. 17, No. 71.

1018. On the left a Greek advances to the left, holding his shield in front of his body; his right hand, which probably held a sword, is lowered; he wears a crested helmet, his body is naked. On his right arm are traces of red colour. Of his antagonist, a mounted Amazon, all that now remains is part of the forehand of her horse, rearing against the shield of the warrior. Under the horse lies the body of a slain or wounded Amazon from the hips downwards, the rest having been broken away; she appears to have worn a chiton, reaching below the hips. On the right an Amazon advances in the same direction as the warrior, and is about to strike him from behind with her battle-axe. She wears a chiton reaching to the knees; round her waist is twisted a chlamys; both legs are nearly destroyed, but she appears to have worn boots. Of her head only the outline remains; red colour is still visible on the right upper arm and on the upper part and lower folds of her chiton, also on the inside of the right thigh and the back of the right boot. On the right is a Greek moving to the right, of whom all that remains is part of the body with the left arm inside the shield and the lower part of the scabbard of his sword, with traces of his left foot. This figure wears a chiton, girt at the waist. Below him lies

the lower half of a prostrate Amazon, from the waist downwards; the upper part of her body has been continued on the slab which followed in the original series. Her right leg is folded over her left leg; her chiton, girt at the waist, reaches nearly to the knees. Inside the upper rim of the shield of the warrior is a projection which may be the end of the crest of his helmet, though it seems too thick and solid for that.

Length, 5 feet, 1¼ inches. *Mon. dell' Inst.*, V., pl. 19, fig. iv.; *Annali dell' Inst.*, 1850, p. 294; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. I., 6 (incomplete); *Antike Denkmaeler*, II., pl. 16, slab iii.

1019. Two groups of Amazons fighting with Greeks. On the left is a Greek who, fallen on his left knee, endeavours to protect his head with his upraised left arm enveloped in his chlamys; his right arm, now wanting, probably held his sword, of which the scabbard hangs at his left side. The Amazon gallops past, and with raised right arm aims a spear thrust at the Greek. She wears trousers, a chiton and chlamys.

In the group on the right is a combat between a Greek and an Amazon, whose shields meet, over the body of a wounded Amazon. He wears a crested helmet and a short chiton which leaves the right shoulder bare. His weapon may have been a spear, and that of the Amazon a sword. She wears a split chiton and a chlamys. The prostrate Amazon has fallen on both knees, extending her right arm, and resting her right hand on the ground. She is armed with the pelta and wears a chiton, which leaves the right breast bare.

Length, 6 feet 0½ inch. The surface of this slab in general has been much damaged. *Mon. dell' Inst.*, V., pl. 21, fig. xi.; *Annali dell' Inst.*, 1850, p. 308; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. I., 9, 10; *Antike Denkmaeler*, II., pl. 17, slab xvii.

1020. On the left of this slab a Greek is hurling a spear at a

mounted Amazon, who was represented in the next slab on the left, as the tail and hindlegs of her horse are sculptured on the margin of the left joint. The action of the horse's legs shows that the Amazon was retreating at full speed. The back of the Greek is turned to the spectator; his right arm is drawn back to hurl the spear, which, in this instance only, is shown in sculpture. His only garment is a chlamys twisted round the extended left arm and hand to serve as a shield. Next on the right is a group of three figures, being a combat between an Amazon and two Greeks. The Amazon reaches forward to the right, and had both hands raised, a mark on the marble showing the position of the right hand at the back of the neck. The action of the hands is doubtful.

The Amazon wears a short chiton, over which is a second garment (perhaps a himation, passing over the left shoulder and confined under the girdle), and high boots.

One of the two Greeks has fallen on his right knee, and defends himself from the Amazon's attack with his shield. His right foot was found on the site of the Mausoleum in 1857. The second reaches forward from the left, with shield extended and sword raised. The handle of the sword is in the form of a horse's head, and has a guard. Both Greeks wear helmets, but are otherwise nude. Traces of red remain on and round the plume of the second Greek.

On the right of this group is an Amazon moving to the left, but with her head turned to the right, towards a group on the next slab (1021); her right hand, which is now wanting, was raised to the level of her head, and must have been aiming a spear; her left hand holds out a panther's skin as a shield; her chiton is girt at the waist, leaving the right side of her body and her right thigh exposed. Only the outline of her head and crested helmet is preserved; she wears buskins reaching nearly

to the knee. Outside the drapery on her right side, below the girdle, is a projection where something has been attached. There are traces of colour on the inside of the right thigh.

Length, 5 feet 3¾ inches. *Mon. dell' Inst.*, V., pl. 20, fig. vii.; *Annali dell' Inst.*, 1850, p. 302; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. I., 1–3; Mansell, No. 722; *Antike Denkmaeler*, II., pl. 17, slab xv.

1021. The figure on the left, already described in No. 1020, is completed on this slab, and proves the connexion of the two. Next to it is another group of three figures, being a combat between a Greek and Amazon over a wounded Greek. The wounded man falls forward on his knees. The left hand rests on the ground, and the right arm appears to be resting momentarily on the left thigh of the unwounded Greek. The whole body is relaxed. The Amazon makes an onslaught from the right, with raised battle-axe. She wears a short chiton, girt at the waist.

The antagonist of the Amazon has his left foot advanced; with his shield on his left arm he seeks to defend his prostrate comrade. His right hand perhaps grasped the arm of the falling man; he is armed with a Corinthian helmet, with a crest; a belt passes obliquely from his right shoulder to his left side; the upper part of the sword suspended from it is faintly indicated on the marble. A chlamys hangs from his left shoulder, floating behind.

On the right of this group are two combatants; a Greek advancing from the left raises his right hand above his left shoulder to deal a blow with his sword at an Amazon who rests on the ground in a semi-recumbent position. Her right arm is raised for defence above her head. Her antagonist has his back turned to the spectator, and, with his right foot advanced, leans forward over the Amazon, about to deliver a blow with the sword, which must have

been of metal, as the right hand is clenched and perforated to receive a sword-handle; on his left arm, drawn back, is his shield; a chlamys is wrapped round his left upper arm, the ends floating in front.

Length, 6 feet 10¾ inches. *Mon. dell' Inst.*, V., pl. 20, fig. vii.; *Annali dell' Inst.*, 1850, p. 302; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. I., 4; *Antike Denkmaeler*, II., pl. 17, slab xvi. The original slab has been placed in the restored order of the Mausoleum, and is represented by a cast in its place in the frieze.

1022. On the left is a group of an Amazon following up her attack on a Greek who has fallen on his left knee, partially supporting himself on his shield, which rests edgeways on the ground. His right arm has been raised above his head, for defence against the attack of the Amazon, whose weapon is doubtful. She wears a Phrygian cap, a chiton reaching to the knees and girt at the waist, a chlamys and boots. The right foot was continued on the slab adjoining. The Greek wears an Argive helmet and a short chiton, which is girt at the waist and leaves the right side and shoulder bare.

The other group on this slab contains three figures; on the right is an Amazon on her knees imploring mercy from the Greek who advances to slay her. Her left hand grasps his left knee; her right hand, with open palm, is extended in entreaty. His left hand forces back her head. His sword, of which the scabbard hangs by his left side, was doubtless held in his right hand prepared to strike. He is bearded, and wears a chlamys. A comrade on the left hastens to the rescue of the Amazon. Her right hand, raised above her head, is about to deal a blow at the Greek from behind; her weapon was doubtless a battle-axe. She wears a short chiton, high boots, and a chlamys. Like her comrade she is bare-headed.

On the left of this slab the tail and the outline of the hindquarters of a horse show that, on the slab immediately

following, the first figure on the right must have been a mounted Amazon turned to the left. On the extreme right of the slab is the edge of a chlamys flying in the wind. The figure to which this drapery belonged must therefore have been moving to the right. *Formerly in the Palace of the Marchese Serra at Genoa.*

Length, 7 feet 1⅛ inches. This slab is better preserved than any of those in the Castle, and it was probably selected at the time when the Knights of St. John were at Budrum, as worthy to be sent to Genoa. The Serra family are unable to trace back its possession beyond the middle of last century. It was purchased for the Museum in 1865. The moulding at the foot of the slab on the right side has been restored, the remains of the bead and reel moulding at the top have been cut away and converted into a plain fillet, and the ground of the relief throughout has been studiously reduced to a monotonous plane. These retouchings, doubtless due to an Italian restorer, have led Professor von Brunn to deny the connexion between this relief and the rest of the frieze, but there is no ground whatever for this assumption. *Mon. dell' Inst.*, V., pls. 1–3; *Annali*, 1849, p. 74; Brunn, *Berichte der bayer. Akad.*, 1882, p. 131; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. IV., 3, 4; Brunn, *Denkmaeler*, Nos. 99, 100; Mansell, No. 718; *Antike Denkmaeler*, II., pl. 17, slab xviii.; Wolters, No. 1240; Baumeister, *Denkmaeler*, p. 901.

1023. 1, 2. Fragments of two figures: an Amazon who is turned to the left, and a Greek who advances from the left. The Greek advances with his right arm raised above his head to strike with his sword; he wears a crested helmet, on his left arm is a shield. The Amazon has fallen to a kneeling position; her body is thrown back to escape the impending blow, and she endeavours to defend her head with her right arm thrown back over it. Her head, of which the features are entirely defaced, is turned to the front. She wears a chlamys and a chiton, girt at the waist, which leaves the right breast exposed. A part of the lower moulding is preserved.

(1.) Height, 1 foot 11⅜ inches; width, 1 foot 4½ inches.

(2.) Height, 2 feet 2 inches; width, 1 foot 6 inches.
Antike Denkmaeler, II., pl. 18, Nos. 79, 80.
The principal fragments of each of these figures were found in the courtyard of a Turkish house in Rhodes, whence they were purchased in 1876, but they were proved to have belonged to the Mausoleum, since each fragment could be fitted to a fragment found in the excavations *in situ*. The house at Rhodes was certainly one of the old houses of the Knights of St. John, and it is therefore presumed that these two fragments had been conveyed from Budrum to Rhodes, while the Knights still held the Castle of St. Peter. It seems probable, though not certain, that the figures originally belonged to the same group. The Rhodian fragments have suffered considerably from fire.

1024. Part of Amazon, mounted on a horse rearing to the right. On the left this figure is divided by a joint. Her right hand rests on her horse's shoulder, her left arm is raised above her head as if to hurl a spear. She wears a chiton, girt at the waist, and with long sleeves. On the cheek and mane of the horse holes are drilled for the attachment of metal reins.

Height, 2 feet ¼ inch; width, 11 inches. *Antike Denkmaeler*, II., pl. 18, No. 85.

1025. Fragment with remains of two figures. On the right an Amazon moving to the right; her left arm is raised above her head, as if to strike or guard against a blow; her right arm is drawn back, but as it is wanting from the elbow, its action cannot be ascertained. She wears a chiton, girt at the waist, which leaves the right breast bare. Of the other figure nothing remains but the right leg from below the knee, the left foot, and some of the lower part of the chiton. The leg appears to be that of an Amazon, and the figure must have been moving slowly to the left. Part of the lower moulding is preserved.

Height, 2 feet 7 inches; width, 2 feet 10½ inches. *Antike Denkmaeler*, II., pl. 16, slab 5; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 171, ser. III., 7, from Caldesi's photo, gives a fragment which was at one time erroneously attached to this slab.

1026. Fragment of a group of two male combatants; the one on the right appears to be wounded. He kneels on his right knee and looks to the right towards the next figure in the group, which must have been an Amazon, probably mounted. His right arm has been bent upwards, the hand resting above his head; he has a shield on his left arm. His comrade advances to defend him from the left, extending his left arm, enveloped in drapery, to protect the head of his fallen companion. Both figures are very imperfect. Of the Greek on the left nothing remains but the body from the shoulders to the waist, draped in a chiton which leaves the right shoulder bare, and a large mantle, fastened on the right shoulder and worn over the left arm. Part of the lower moulding is preserved.

Height, 2 feet 3 inches; width, 1 foot 10¾ inches. *Antike Denkmaeler*, II., pl. 18, Nos. 86, 87.

1027. Fragment representing an Amazon kneeling; with her right hand she grasps the hilt of her sheathed sword, which is suspended at her left side; her left arm, which is wanting from above the elbow, has been advanced in front of her body. She wears high boots and a chiton reaching to below the knees, over which is a diploïdion girt at the waist. The lower moulding is preserved.

Height, 1 foot 6½ inches; width, 1 foot 1¾ inches. *Antike Denkmaeler*, II., pl. 18, No. 93.

1028. Fragment of an Amazon kneeling on her left knee; drapery, probably her chiton, falls over the left thigh above the knee; on the right is another piece of drapery, probably part of the mantle, hanging from her extended left arm. The right leg was extended on the left. On the right is the lower part of the back of a male (?) figure cut off at the joint of the slab. This figure was striding to the right; between it and the kneeling figure is a rock,

on which is part of its foot. The lower moulding is preserved.

Height, 1 foot 7 inches; width, 1 foot 10 inches. *Antike Denkmaeler*, II., pl. 18, No. 81.

1029. Right leg of an Amazon striding forward to the right,
1. broken off below the knee, above which is the fragment of the skirt of a chiton. The lower moulding is well preserved.
2. Fragment of the breast of a male figure; on the left shoulder drapery. There is no connexion between these two fragments.

(1.) Height, 1 foot 5 inches; width, 1 foot 4¼ inches.
(2.) Height, 10¾ inches; width, 10¾ inches.
Antike Denkmaeler, II., pl. 18, No. 83 (= 1), No. 84 (= 2).

1030. Upper part of the body of a Greek looking to the right. He is helmeted; his chiton leaves his right shoulder bare; his right arm, wanting from halfway between the shoulder and elbow, is extended to the left; his left arm is broken off below the shoulder. A sword-belt passes obliquely over his right shoulder. Above the left shoulder is a projection, probably part of his shield.

Height, 9½ inches; width, 11¾ inches. *Antike Denkmaeler*, II., pl. 17, No. 70.

1031. Smaller fragments of the frieze of the Order.
1. Head and shoulders of a Heracles-like figure, turned to the right.

Height, 8 inches. *Antike Denkmaeler*, II., pl. 18, No. 89.

2. Right leg of a male figure turned to the right, and part of the leg of a horse.

Height, 8½ inches. *Antike Denkmaeler*, II., pl. 18, No. 90.

3. Upper part of a beardless Greek, wearing a plumed helmet. His head is thrown far back, the right arm is raised above his head, and he has a shield on the left arm. The upper edge of this fragment is preserved.

Height, 1 foot 1¼ inches. *Antike Denkmaeler*, II., pl. 18, No. 91.

4. Upper part of the body of an Amazon, turned to the left. She wears a chiton and flying cloak, and had her right hand raised.

Height, 1 foot 1 inch. *Antike Denkmaeler*, II., pl. 18, No. 92.

5. Body of an Amazon from the waist to the knee. She wears a short split chiton, girt at the waist, and seems to be drawing back a little to the left.

Height, 1 foot 1 inch. *Antike Denkmaeler*, II., pl. 18, No. 88.

6. A wall-case contains numerous smaller fragments of the frieze of the Order.

FRIEZE WITH CENTAUROMACHIA.

The position of this frieze on the building is unknown It has sometimes been taken as the frieze of the Order, but the mouldings are less suited to that position than those of the Amazon frieze.

1032. Slab of frieze containing three figures. On the left a naked figure stands with his back to the spectator; his head is turned to the left, his right arm raised, as if aiming a spear at an antagonist on the left, who was probably a Centaur, as the end of a horse's tail is sculptured on the extreme edge of the marble. Behind him, with arms stretched out as if in alarm, is a draped woman rushing to the right. Her head was turned to the front, but the entire face is wanting. She wears a chiton, which leaves the right shoulder bare, and himation.

On the right is a naked male figure with flowing hair tied with a fillet who runs to the right. In his left hand he holds a long knotted staff or spear, which he carries over his left shoulder; from his left arm hangs a chlamys. At the end of the slab is the hindquarter of a horse, turned to the right, and in a rearing attitude. This hindquarter probably belonged to a Centaur, whom the youthful male figure is pursuing. The height of this slab is 2 feet $10\frac{7}{8}$ inches, and the coarse moulding along the foot is different from that of the frieze of the Order already described. At the top there is a flat joint, and no moulding.

Length, 4 feet $8\frac{3}{4}$ inches. Overbeck, *Gr. Plastik*, 3rd ed., II., fig. 111*i*; *Antike Denkmaeler*, II., pl. 18, H.

1033. Scene from a Centauromachia with a group of a Greek attacking a Centaur. The Greek advances from the left, the Centaur confronts him on the right. The Greek is probably about to strike with his sword; his left arm seems to have been bent upwards, and may have grasped the hair of the Centaur. His left leg appears to have been raised, and was probably locked with the right foreleg of the Centaur. A chlamys flies from his left shoulder. Little of the Centaur remains but the human body from the shoulders, and the anterior half of the equine body.

Length, 2 feet $8\frac{3}{4}$ inches. *Antike Denkmaeler*, II., pl. 18, G.

1034. The body, as far as the waist, of a Greek or a Centaur turning to the right. A chlamys flies behind him, fastened on the shoulder. The body leans forward to the right, but its action cannot be ascertained. Below is a portion of the moulding at the foot of this frieze. There is a small remnant of the ground of the frieze above this moulding, on which are sculptured two horse's hoofs and

the right heel of a human foot. This remnant has no connexion with the figure above it.

Length of moulding, 3 feet 5½ inches. *Antike Denkmaeler*, II., pl. 18, E, F.

1035. Four fragments of the lower moulding of the Centaur 1–4. frieze. One has a part of a Centaur's tail, and one a Lapith's foot.

Antike Denkmaeler, II., pl. 18, B, C, D.

CHARIOT FRIEZE.

1036. Nearly 100 fragments of a frieze were found which evidently represented a chariot race with a series of four-horse chariots, galloping to the right. The relief in this frieze differs from that of the other friezes from the Mausoleum. The heads and extremities of the figures are not detached as in the frieze of the Order, but sculptured on the ground in relief, which is high or low, as may be required for effect. In some of the limbs the treatment is very flat, as in the frieze of the Parthenon. Portions, however, such as the bodies of the horses, are extremely salient, projecting some 8 inches from the ground. This highly-wrought execution accords with the material of this frieze, which is a much finer and whiter marble than that employed in the other friezes. The thickness of the slab is not 1 foot, as in the frieze of the Order, but varies from 7 inches to 4 inches. The back is always hammer-dressed, not wrought in alternate courses like the frieze of the Order. The joint between the slabs wants the final polish, which fact is an indication that this frieze was never intended to be exposed to the weather. On one of the fragments the blue colour of the ground may still be traced under an aqueous deposit. This frieze has

a flat ogee moulding at the foot, on the under side of which the enriched ornament usual in this moulding has been painted. Faint traces of the blue ground and of the leaves of this ornament may be seen (see the fragment below, No. 1037). This moulding was not applied elsewhere on the building. In the present condition of the frieze, there is little to distinguish the various groups. The charioteers wear the usual dress of a long robe girt at the waist, and long hair. (Cf. the figures of the Parthenon frieze, no. 325, *33*.) Out of the fragments about twenty chariot groups have been partly made up, which are arranged on the east wall above the frieze of the Order.

Parian Marble. The whole height of this frieze, inclusive of the moulding, is 2 feet 9½ inches. Murray, II., pl. 26; *Antike Denkmaeler*, II., pl. 18.

1037. Charioteer from the chariot frieze (where it is represented twice by casts, one being partly restored. See Plate XVIII.). A male figure stands in a chariot, of which a part of the wheel and part of the rim of the chariot rail have been preserved together with some of the body of the chariot; in the centre of the nave a hole is drilled for a metal ornament. A part of the horse's tail is preserved. His body is thrown forward, and his countenance and attitude express the eagerness of the contest. The features, which are beautifully sculptured, have an anxious look. He has long hair, and a long tunic, girt at the waist.

This figure has been pointed out as the nearest in style to the works of Scopas at Tegea (see *ante*, p. 99). A part of the moulding below this fragment has the painted ornament described above (No. 1036).

Parian Marble. Height, 2 feet 1½ inches. Newton, *Travels and Disc.*, II., p. 133, pl. 16; Murray, *Trans. Glasgow Arch. Soc.*, 1894, pl. 5; *Antike Denkmaeler*, II., pl. 18, O; Mansell, no. 1304; Collignon, II., p. 327; Gardner, *Handbook*, p. 391.

RELIEFS IN PANELS.

1038–1041. Fragments of groups in panels, which are set in frames projecting $2\frac{1}{10}$ inches, but are not protected from the weather by mouldings. It may be inferred that they were not placed on the exterior of the Mausoleum, and in the restored Order it has been assumed that they are the covering slabs of the coffers of the ceiling of the peristyle.

1038. This panel contains three fragments, which have no necessary connexion with each other. Below, on the right, is a left foot; on the left, a fragment, on which is a left foot and leg to the bottom of the calf. This leg has been extended to the right; beside this are the remains of the right leg of a standing figure. In the right-hand upper angle of this panel is a right hand, which grasps a spear.

1039. In this panel are inserted three fragments which have no necessary connexion with one another; below, the right knee of a draped kneeling figure; a left leg and foot from the knee; above, the edge of a shield.

1040. Fragment of a group representing two draped figures, of whom the one on the right has fallen to a sitting posture, the upper part of her body bent forwards. The other figure is drawing back from her on the left. Both these figures wear a chiton girt at the waist. Of the figure on the left nothing remains but the body from the waist downwards to near the knees. The foot in the margin is added by conjecture. Of the other figure the only remains are the left side from the hip to above the girdle, and the left thigh from below the hip to the knee, bare. This figure is probably an Amazon; the sex of the other is uncertain. On the right, above the prostrate figure, is a mass projecting from the ground, which was once joined to it by a piece of sculpture quite

undercut. Murray, *Trans. Glasgow Arch. Soc.*, 1894, pl. 3.

1041. Remains of a group representing two male figures, one of whom has thrown the other down on a rock, and appears to be following up his advantage. Of the fallen figure all that remains is the left leg, thigh, and hip; the foot rests on a rock; his right leg seems to have been extended; of his adversary only the legs from the knees remain. The subject has been thought to represent Theseus killing the robber Skiron. A cast of this subject has been inserted in the restoration of the Order.

1042. 1, 2. Two fragments of similar panels.

FRAGMENTS OF STATUES FROM THE MAUSOLEUM.

1045. (Plate XIX.) Torso of an equestrian figure, much mutilated. The rider sits a bare-backed prancing horse, whose hindlegs were well under the body, while the forelegs were raised. He wears close-fitting trousers, a dress characteristic of Asiatics generally in ancient art, over which falls a tunic with sleeves, girt at the waist, and reaching halfway down the thighs. The left hand holds the reins with a firm, nervous grip, strongly though roughly rendered by the sculptor. The upper part of the rider was a separate piece. The upper surface of the extant portion is worked to receive it with a smooth margin, and a central dowel-hole, to which a channel leads from one side for running in lead. In the present mutilated state of this group the action of the rider cannot be made out with certainty; but perhaps this figure was represented striking downward with a spear at a prostrate foe, and it is probable that the torso originally formed part of a group commemorating the triumph of an

Asiatic warrior over one of his enemies. Whether one of the princes of the race of Hecatomnos or a mythical personage is here represented cannot be determined.

The upper jaw and nose of a horse (1046, *1*) found near this torso may have belonged to it. In that case, the mouth of the horse must have been represented open, and his nostrils distended with rage, as would be characteristic of a horse in a battle-scene.

Notwithstanding the great mutilation which this torso has received, it must be considered an admirable example of ancient sculpture. The body of the horse is a masterpiece of modelling, the rearing movement affects the whole frame. Equal skill is shown in the representation of the firm but easy seat of the rider.

In the treatment of the surface this torso forms an interesting contrast to the horses from the chariot group, being highly wrought, as if for close inspection. It is, however, nowhere polished, but shows the last work of the tool. Several of the pieces broken off the hind-quarters were found in the course of the excavations in a garden wall a few feet distant from the spot where the torso was lying. Of these fragments five are now rejoined in their original positions. Under the belly of the horse, as under those of the chariot group, has been an oblong marble support, which at its junction with the body measured 14 inches by 11 inches.

Height, 3 feet 9 inches; length, 7 feet. Newton, *Travels and Discoveries*, II., pl. 4; *Hist. Disc.* II., p. 218; Overbeck, *Gr. Plastik*, 4th ed., II., p. 103; Brunn, *Denkmaeler*, No. 71; Collignon, II., p. 335; Mitchell, *Selections*, pl. 9.

1046. Fragments, probably from equestrian group:—

1. Nose and upper jaw of horse; on a separate fragment, part of chin and lower jaw.
2. Half the right fore-hoof of a horse; the leg must have been raised from the ground.

3. Fragment of left hind-hoof of horse, resting on a hammer-dressed base.

1047. Torso of a colossal seated male figure, broken off across the middle of the body, and wanting the extremities of the limbs. The figure is seated on a cushioned seat, covered with drapery. The weight is supported by a square central support. The figure wears a chiton and a large mantle, which is brought about the body, and lies in a mass on the lap. Part of a high boot is still visible on the left leg. The figure is so mutilated that the original motive cannot be ascertained; but the left arm may have been raised and supported by a spear or sceptre, while the right hand may have held a bowl. At the back the drapery has little depth of folds, and from the general flatness of the treatment in this part it may be inferred that the figure was placed so as not to be seen from behind. The figure was identified as a divinity, perhaps Zeus, by Sir C. Newton, but the figure would do equally well for Mausolos, or some other heroified ruler. The surface of this statue is mutilated in so unsightly a manner that it is difficult to form an opinion as to its merits; but, as seen from its right side, it shows considerable dignity in the pose and composition of the drapery. The statue has been painted, and the folds of the drapery are still coated with an artificial surface of a purple colour; this may be the original pigment, chemically united with a deposit from water.

The statue was found under the wall of a house, and had evidently been long exposed to the drip from the roof. On its first discovery, two colours seemed blended on the surface, which by exposure to the air rapidly faded. It is possible that this effect was caused by the decomposition of a portion of the purple in the soil.

Height, with the support, 6 feet 4 inches. Newton, *Hist. Disc.*, II., p. 221. Nos. 1047–1054 = *Mausoleum Room Guide* Nos. 40–47.

1048. Draped male torso, clad in a chiton girt at the waist and reaching a little below the knees. This torso is broken off at the waist and also below the knees. A small part of the girdle is seen at the back. The figure has stood in an easy attitude, the right leg crossed over the other, which carries all the weight. The composition of this figure is simple and dignified.

Height, 3 feet 6 inches. Newton, *Hist. Disc.*, II., p. 223.

1049. Draped torso, from the breast to the knees. The figure stands in an easy attitude, with the weight thrown on the right leg, and wears a tunic, which is drawn up in loose folds over the girdle.

Found on south side of the Mausoleum.

Height, 3 feet 1½ inches. Newton, *Hist. Disc.*, II., p. 129.

1050. Draped male torso from the breast to the middle of the thighs, the back broken away. The figure stands with the weight resting on the right leg. The drapery appears to be a mantle, fitting somewhat closely to the body, and showing its outlines.

Found outside the northern Peribolos wall of the Mausoleum.

Height, 3 feet 4 inches.

1051. Colossal female head. Round the face is a triple row of curls like that of Artemisia, symmetrically arranged, each curl being terminated in a conventional spiral. The remainder of the hair is drawn back to form a mass at the back of the head, covered by a close-fitting cap. This head is remarkable for largeness and simplicity of treatment, in the manner of Scopas. The cast of features, though ideal, does not recall any known type of goddess. The front of the face and part of the hair has been much injured; the head inclines towards the left shoulder; the neck appears to have been broken off from a statue.

Found about 2 feet to the north of the northern Peribolos wall of the Mausoleum.

Height, 1 foot 6 inches. Newton, *Hist. Disc.*, II., pp. 104, 224, pl. 2; Murray, II., pl. 27, p. 301.

1052. Colossal female head, wearing a veil; this head has been fitted to a socket (probably in a statue) at the base of the neck. This head was found built into the chimney of a Turkish house, and the features are consequently nearly destroyed by fire. From what remains of the outlines of the features it may be inferred that it was sculptured in the same large simple style as No. 1051.

Height, 1 foot 10½ inches. Newton, *Hist. Disc.*, II., p. 225.

1053. Fragment of colossal female head, similar in scale and style to No. 1051. All that remains is part of the left side of the head, including the left ear, and showing a small line of hair below the cap, as in No. 1051. The surface is much injured.

Height, 1 foot 1¾ inches. Newton, *Hist. Disc.*, II., pp. 129, 225.

1054. (Plate XX., fig. 1.) Bearded portrait head. The back and right side have been split off, while the front and especially the left side of the face is quite uninjured. The lips are slightly parted, the beard and hair short and crisply curling. The hair springs up above the middle of the forehead. The features have a mild and dignified expression.

The portrait has not been identified, but it probably represents some ancestor of Mausolos, or other local hero.

Height, 1 foot 1¾ inches. Newton, *Hist. Disc.*, II., p. 225; Mansell, No. 1293; Collignon, II., p. 334.

1055. Bearded portrait head, much mutilated. The upper part is broken away, above the eyes, together with the chin and side of the face. The hair seems to have been tied with a taenia. Traces of red colour remain on the beard. The head is worked to fit into a socket, in a statue.

Found in a subterranean gallery of the Mausoleum.

Height, 1 foot ½ inch. Newton, *Hist. Disc.*, II., p. 153.

1056. Youthful male head, rather exceeding life size, of heroic type. The nose and mouth are much defaced and the surface generally is in bad condition. The head is turned to the right, and downwards, looking over the right shoulder. The neck has been fitted into a socket.

South side of the Mausoleum.

Height, 1 foot 1½ inches. Newton, *Hist. Disc.*, II., p. 227. Nos. 1056–1059 = *Mausoleum Room Guide* Nos. 48–50*.

1057. Male head wearing the head-dress called *kyrbasia*, a kind of cap worn by the Persians, which may be recognised in several representations of Satraps in Greek art. Compare the Satrap of the Nereid Monument, No. 879, and of the Tomb of Payava, No. 950, *7*. This head-dress appears to have been a conical cap made of linen or some flexible material, of which the point fell forward on the forehead. The back of the cap falls down the nape of the neck to protect it from the sun. Long flaps from the sides are twisted together across the mouth. The head cannot be identified, but it is probably that of a Satrap of the princely family of Mausolos.

Height, 1 foot 2 inches. Newton, *Hist. Disc.*, II., p. 226.

1058. (Plate XX., fig. 2.) Beardless male head, larger than life. The head is thrust forward, and the look turned

upwards. The flowing hair is gathered up above the back of the head, and the type is that of Apollo.

Height, 1 foot 3¾ inches. Newton, *Hist. Disc.*, II., p. 225; Overbeck, *Griech. Kunstmyth.*, Atlas pl. 20, No. 1; text III., p. 127. The back of the head has recently been added.

1059. Lower part of a marble helmet, with a vizor, in the form of a mask, on which are seen in very low relief the mouth, beard and moustache. The helmet rests on a fragment of marble which appears to be a portion of a rocky base; it is probable, therefore, that it has been placed by the side of a statue, which, from the scale of the helmet, would not have much exceeded life size.

Height, 9¾ inches. Newton, *Hist. Disc.*, II., p. 228.

1060. Youthful head, probably of an Amazon, wearing the Phrygian cap; of life size; broken off at the neck, the features much defaced. No other head on so small a scale has been discovered among the remains of the Mausoleum.

Height, 1 foot ½ inch. Newton, *Hist. Disc.*, II., p. 227; *Mausoleum Room Guide*, No. 51.

1061. Right shoulder of draped figure, broken off half-way down the upper arm. The figure wore a sleeved chiton, and a large mantle, which was thrown back over the shoulders. The head of the statue was separately worked, and set in a socket. The back is broken away.

Height, 1 foot 3 inches. *Mausoleum Room Guide*, No. 52.

1062. Right thigh and knee of a draped figure standing.

Height, 1 foot 11 inches. *Mausoleum Room Guide*, No. 61.

1063. Fragment of draped figure, probably from the upper part of the thighs; on the left side, a portion of the marble has been cut away for a joint; four small holes show

that a piece of drapery or some other object has been here attached by means of dowels.

Height, 1 foot 8 inches. *Mausoleum Room Guide*, No. 63.

1064. Fragment, below the waist, of a figure wearing a cuirass (?) and having a part of the drapery gathered up, and passed through a ring. The arrangement is difficult to distinguish.

Height, 1 foot. *Mausoleum Room Guide*, No. 65.

1065. Left shoulder and breast of nude male figure; in the upper part is a socket for the insertion of the head.

Height, 1 foot 4 inches. *Mausoleum Room Guide*, No. 71*.

THE LIONS OF THE MAUSOLEUM.

Like the Amazon frieze, the lions of the Mausoleum have long been known to travellers, since several of them were placed by the Knights of St. John in the Castle of St. Peter. The drawings of Mayer show two lions inserted in the walls of the Castle (sitting down, however), and they had already been noted by Dalton and Ross. Sir Charles Newton recognised their importance when he visited Budrum in 1855 (*Travels and Disc.*, i., p. 320), and at his instance authority was obtained for the removal of the lions from the Castle. Numerous other lions and fragments were found in the course of the excavation. Especially they were found on the outside of the northern Peribolos wall, in company with the fragments of the chariot group, as if they had belonged to the upper part of the building. Compare Mr. Cockerell's drawing, where they are placed at the base of the pyramid.

The lions are nearly of one pattern, except that the heads are turned to right or left. In their uniformity, and strongly conventional treatment, especially of the manes, they reveal their decorative and architectonic purpose.

1075. Lion; head turned to the left, the left foreleg slightly advanced. This lion is nearly complete except for the paws and end of the tail, the curve of which is seen on the left hindleg. On the rump is inscribed ⊓. This lion was found on the top of the northern Peribolos wall, standing as it had fallen. The tongue was then painted with red colour which has since disappeared.

Height, 4 feet 7 inches. Mansell, Nos. 715, 1296; *Mausoleum Room Guide*, No. 100; Brunn, *Denkmaeler*, No. 72; Collignon, II., p. 336.

1076. Lion; head turned to right; the left shoulder and fore-arm and all the body from behind the right shoulder are wanting; the right foreleg, which has been rejoined at the elbow, is complete only as far as below the fetlock; the lower lip has been broken away and the muzzle has been injured. Notwithstanding these defects, this lion is one of the best preserved of the series.

Found on the north side of the Mausoleum.

Height, 4 feet 7 inches. *Mausoleum Room Guide*, No. 101.

1077. Lion; the head turned to the left; the forelegs and the hind-quarters wanting; the left foreleg has been advanced; the head has been broken off at the base of the neck and clumsily rejoined; the nose and left eye have been injured.

Formerly in the Castle of St. Peter, Budrum.

Height, 3 feet 1 inch. *Mausoleum Room Guide*, No. 104.

1078. Lion; the head turned to the right, the lower lip broken off; both forelegs have been cut off at the same level

below the shoulder-joint, and the hind-quarters are wanting; the right foreleg has been advanced.

Formerly in the Castle of St. Peter, Budrum.

Height, 3 feet 5 inches. Mansell, No. 1295. Brunn, *Denkmaeler*, No. 73; Collignon II., p. 342; *Mausoleum Room Guide*, No. 105.

1079. Lion; head turned to the right; the body broken off behind the shoulder; the forelegs cut away; the right foreleg has been advanced; the surface of the head is much worn, and the end of the muzzle broken off.

Formerly in the Castle of St. Peter, Budrum.

Height, 3 feet. *Mausoleum Room Guide*, No. 106.

1080. Lion; the head turned to the left; both forelegs are wanting from the shoulder; the left foreleg has been advanced; the face is much injured, and the nose and both jaws are broken away. The jaw has at some time been repaired with a metal dowel. The hind-quarter is wanting. The forehand of this lion was formerly in the Castle at Budrum, and has been united with the middle of the body which was found on the site of the Mausoleum (?).

Height, 3 feet 5 inches. *Mausoleum Room Guide*, No. 107.

1081. Lion; the head and upper part of the neck, the forelegs, the right hindleg from above, and the left hindleg from below the hough, are wanting; the right foreleg has been advanced; the hind-quarters have been rejoined. On the top of the rump, ⊓.

Found on the site of the Mausoleum.

Height, 3 feet 3 inches. *Mausoleum Room Guide*, No. 108.

1082. Lion's head, with part of mane. The mouth is open, with protruding tongue.

Found outside the northern Peribolos wall.

Height, 1 foot 10 inches. *Mausoleum Room Guide*, No. 115. [Over door Mausoleum Annexe.]

Some of the less preserved of the lions, and a great number of smaller fragments, have been withdrawn from exhibition. The following are the principal fragments:—

1083. Lion; the head turned to the left; both forelegs and all behind the shoulder wanting. Parts of the face have also been broken away; but what remains is in fine condition.

Found on the north side of the Mausoleum.

Height, 2 feet 11 inches. *Mausoleum Room Guide*, No. 102.

1084. Lion; the head turned to the right. The top and left side of the head and left shoulder have been broken away; also the right leg above the knee, and the left above the fetlock. The hind-quarters are wanting. On the top of the rump, ⊓.

Found on the site of the Mausoleum.

Height, 4 feet 1 inch. *Mausoleum Room Guide*, No. 103.

1085. Lion; all the forepart of the body wanting from behind the shoulder; the right hindleg wanting from above, and the left from below, the hough; the right hindleg has been advanced. On the top of the rump, 4.

Found on the site of the Mausoleum.

Height, 3 feet. *Mausoleum Room Guide*, No. 109.

1086. Lion; all the forepart of the body wanting from behind the shoulder; the left hindleg wanting from above the stifle, and the right from the hough; the left hindleg has been advanced. Made up of a number of fragments; much of the surface of the body wanting. On the top of the rump, ⊓.

Found on the site of the Mausoleum.

Height, 2 feet 10 inches. *Mausoleum Room Guide*, No. 110.

MISCELLANEOUS SCULPTURES FROM THE MAUSOLEUM.

1095. Anterior half of a panther, broken off behind the shoulder.

Castle of St. Peter, Budrum; probably from the Mausoleum, though there is no direct evidence of this.

Length, 3 feet 3 inches. *Mausoleum Room Guide*, No. 138.

1096. 1–3. Head, forehand, and right hindleg of a boar. It hardly exceeds life size.

Mausoleum Room Guide, No. 142.

1097. Body of ram. The head, legs and tail are wanting. The shaggy hide is marked by numerous conventional grooves. A foot and part of the hindleg of the ram were also found.

Height, 2 feet 10 inches. *Mausoleum Room Guide*, No. 145.

1098. Oblong block of marble, sculptured in the form of a casket (or *pyxis*) with a vaulted cover. On each of the four sides is a group in low relief, enclosed in the usual architectural framework of a stelè consisting of pilasters and an architrave. On one of the long sides the scene represented is as follows:—On the left is a bearded figure seated in a chair with high back, the feet on a footstool; he wears a long chiton and himation; the right hand is raised to the head, the left stretched out in front as if holding a bowl. In front is a female figure clad in a long chiton playing on a lyre; behind her is a tree, at the foot of which another female figure is stooping, and raising the lid of a casket.

The subject on the opposite side has perished, all but the upper part of a tree.

At one end of the casket is the following group:— On the left, a female figure seated on a seat with footstool. She wears a large himation; her right hand rests on the seat behind her, the left is half extended as if holding out some object. In front of her is a female figure seated on a stool holding an open mirror case. Behind her is a figure playing the double pipes.

At the other end of the casket are remains of three figures. On the left is a female figure, seated on a chair, her feet on a footstool; she is clad in a long chiton and himation. Before her is another female figure, seated on a low stool, and a standing female figure. The action of these two is doubtful.

These reliefs have been very much injured. Enough, however, of the original surface remains to show the former interest of the compositions.

This casket may have been placed at the foot of some female statue. Being solid, it cannot have served any real purpose.

Height, 1 foot 3½ inches; length, 1 foot 8 inches. Newton, *Hist. Disc.*, II., p. 113; *Mausoleum Room Guide*, No. 148.

1099. Alabaster vase, inscribed with the name of Xerxes. The inscription is in four languages, namely, Persian, Median, Assyrian and Egyptian, and each is translated 'Xerxes the great King.' This vase is one of a group, of which several examples are extant. One is in the Bibliothèque Nationale at Paris and is said to have been found in Egypt. Another, with fragments of three more, was found by Mr. Loftus at Susa. A similar vase of green porphyry, with the name of Artaxerxes, is in the treasury of St. Mark's, at Venice. It is conjectured that these vases were distributed as royal presents by the Persian monarchs, and that the specimen found in the

Mausoleum may have been a valued heirloom in the family of Mausolos.

Found between the foot of the western staircase and the great stone forming the entrance to the tomb.

Alabaster. Height, 11¼ inches. Newton, *Hist. Disc.*, pl. 7; II., pp. 91, 92, 667; *Travels and Disc.*, II., p. 100.

MISCELLANEOUS SCULPTURES FROM HALICARNASSOS.

The several expeditions to Budrum yielded various sculptures, besides those that can be connected with the Mausoleum, either on account of their style, or on account of the place where they were found. Two of these have already been described in the First Volume of this catalogue (Nos. 717, 725). Besides many almost shapeless fragments, brought home in the hope that they might be joined to more important sculptures, the following may be specially mentioned :—

1100. Part of a stelè; it is broken off at top and bottom. On the face have been sculptured, in low relief, two scenes, one below the other. In the lower scene is part of a figure of Apollo. With his left hand he touches the strings of a lyre, which probably rested on a pedestal, while with his right he raises a plectrum; he stands within a cave, the roof of which appears above his head, and which may represent the cave on Mount Parnassos. Compare the Apotheosis of Homer in the Græco-Roman Room. Over this cave is a second subject. A female figure, draped in long chiton and mantle, appears to have been making an offering at an altar (most of which, with the upper part of the woman, is now wanting). Behind her stands a terminal figure of a bearded Dionysos, with taeniae falling on the shoulders. This relief is coarsely

executed, and the marble is of inferior quality. The subject is curious; but the stelè is evidently of a later period than the Mausoleum.

Coarse marble. Height of face of relief, 1 foot; width, 8 inches. Original width, 1 foot 6 inches. Newton, *Hist. Disc.*, II., p. 137; *Mausoleum Room Guide*, No. 149.

1101. Torso of Victory from neck to middle of thighs. A draped female figure, wearing a sleeveless chiton, girt at the waist, had the right arm raised (now broken off near the shoulder), and had the left arm (broken off near the elbow) by the side. Wings were fixed in two deep rectangular sockets on the shoulders. *Halicarnassos.*

Marble. Height, 1 foot ½ inch. *Mausoleum Room Guide*, No. 153.

1102. Torso from above the breast to the knees of a female figure standing on the left leg, wearing a chiton and a himation, which is closely drawn about the body and falls down the left side. Parts of the arms and drapery were separately attached. *Halicarnassos. Biliotti.*

Coarse-grained marble. Height, 2 feet 9½ inches. *Mausoleum Room Guide*, No. 154.

1103. Lower part of a draped female figure of heroic size; the toes only of the right foot, resting on a sandal with a thick sole, are shown. The figure stood on a shallow base; it has been worked flat at the back.

Marble. Height, 2 feet 1 inch. *Mausoleum Room Guide*, No. 155.

1104, 1105. Two fragments of a small frieze, representing an Amazonomachia. Though the subject of these two reliefs corresponds with that of the principal frieze of the Mausoleum, there is no ground for connecting them

with that monument. Above, in each case, is a plain carved moulding, and below a plain fillet.

1104. A mounted Amazon, whose horse (forelegs lost) is rearing to the left, has raised her right hand to the level of her head, aiming a spear at an antagonist on the left, of whom the left foot only remains. The Amazon wears a Phrygian cap, chiton, flying cloak and trousers. The left leg is broken away below the knee.

Obtained by Admiral Spratt from the owner of the field of which a plan is given by Newton, Hist. Disc., i., pl. 45.

Marble. Height, 1 foot 3½ inches; length, 1 foot 3 inches. *Mausoleum Room Guide*, No. 156.

1105. A mounted Amazon gallops to the left in pursuit of a Greek, of whom nothing remains but his extended left leg. She leans forward on her horse's neck, holding the reins in her left hand and drawing back her right, which must have been armed with a spear. Behind this Amazon is another on foot, who turns to the right and is probably drawing a bow. At her feet is a projecting mass, probably the remains of a prostrate figure. The surface of this relief generally is greatly injured. The mounted Amazon has her hair drawn back into a knot; both wear short chitons.

Obtained at Budrum by Biliotti, 1865.

Marble. Length, 1 foot 8½ inches; height, 1 foot 3½ inches. *Mausoleum Room Guide*, No. 157.

1106. Circular pedestal, encircled with a frieze representing the nine Muses. (1) Melpomenè is seated to the left on rocks, looking to the front. In her right hand she holds up a bearded tragic mask. She wears buskins, and holds a roll in her left hand. (2) Behind her head is a tree, on which

Euterpè rests her right hand. She stands up, and turns towards Melpomenè. She holds her two flutes in her left hand. (3) Erato (?) stands resting her left hand on a large lyre, and her right hand against her hip. She looks to the front. (4) Thalia stands resting her left hand on a tree. She has no distinctive attributes, but by a process of exclusion this name is attached to her. (5) Terpsichorè stands looking to the right, holding in her left hand a small lyre; her right hand, placed across her bosom, is muffled in the folds of her mantle. (6) Calliopè is seated on a rock, looking to the right, and holding her tablets in her left hand. At the side of the rock on which she is seated appears to be a small altar or base. (7) Clio stands holding up a roll in her right hand, and looking back at (8) the seated Urania (?), on whose right knee her left hand rests. The upper part of the body of (9) Polyhymnia is broken away, but the motive of the figure may be made out by comparing it with the figure of the same Muse in the Apotheosis of Homer (Third Græco-Roman Room), where she is represented leaning forward, with her elbow resting on a rock, in a meditative attitude; the right arm is muffled in her mantle. All the faces have been destroyed. All the Muses wear long chitons, over which is cast a mantle variously arranged.

In the foregoing description, the figures have been given the customary names, but this may be somewhat anachronistic. The names of the nine Muses are given by Hesiod, and the typical forms in art occur for the most part in this relief. There is, however, no evidence that the various types had received each a definite name at a period as early as that of the present work. On the contrary, the names and attributes appear to have been connected almost indiscriminately until the Roman Empire. See Bie, *Die Musen in der Antiken Kunst.*

Above and below this frieze the base is ornamented with mouldings. Immediately above the frieze the neck of the base is ornamented with alternate rosettes and degraded lotus (?) buds sculptured in low relief. The top of the pedestal is prepared to receive a metal object with four legs.

From Halicarnassos, 1868 (*Biliotti*). *Found a little to the west of the Mausoleum.*

Marble. Height, 2 feet 7¾ inches; diameter, 2 feet 2 inches. Rödiger, *Die Musen*, p. 270; *Græco-Roman Guide*, II., No. 76; *Arch. Zeit.*, 1868, p. 82; 1874, p. 117; Trendelenburg, *Der Musenchor*, (plate); Bie, op. cit. p. 45.

1107. Circular altar or pedestal, on which is a relief representing five male and five female figures. The upper part of the pedestal with the heads of the figures is broken away, and the sculptures are much worn. The subject cannot be ascertained, but some at least of the figures might represent deities, though attributes are wanting. They may be thus described:—A male figure seated on a rock, with a mantle cast over his legs, may be Zeus. Beyond him, on the left, is a smaller draped female figure, who may be Hebè standing by the throne of Zeus. At his feet a quadruped, deer or goat, is springing forward towards a female figure draped in a long chiton and mantle, who looks to the front, extending her left arm, and holding up in it some object not to be made out. Her right hand hangs by her side, holding an oinochoè. Next to her is a male figure, wearing short chiton and chlamys, and moving to the left, holding by the horns a goat on his hind legs; the right arm is raised. Next, on the left, is a male figure wearing a chiton and mantle; he stands in an easy attitude, resting his right elbow on the capital of a pilaster, which appears to have been surmounted by a term. He holds a doubtful object in his right hand. On the other side of the pilaster is

another male figure similarly attired, holding in his left hand a scroll. The last figure is grouped with a female figure, whose neck his right arm encircles. This figure wears a long chiton and peplos, and holds in her right hand a rudder (?). Near to her is a female figure wearing a long chiton and peplos; her right hand rests against her right hip. Next to her is a seated male figure, holding in his right hand a knotted sceptre. A mantle is wound round the lower half of his body. The last figure in the composition is a female wearing a long chiton, over which is a diploïdion. *Halicarnassos.*

Presented by Viscount Stratford de Redcliffe, 1846.

Marble. Height, 2 feet 8 inches; diameter, 3 feet 3 inches. *Græco-Roman Guide*, II., No. 73. This altar was drawn by R. Dalton in 1749, and published with the Mausoleum reliefs. He describes the subject (*Letter on XII. Designs of Raphael*, etc., p. 32) as a marriage. All the figures are drawn as perfect, but have probably been restored. Another view by Dalton shows the altar standing on open ground near the place where the Mausoleum was afterwards found. *Arch. Zeit.*, 1848, p. 202.

1108. Group of Dionysos and Ariadnè. Dionysos stands on the left; his right arm, lower limbs nearly to the hips, and left forearm, which was a separate piece, are wanting. Ariadnè leans her right arm on his left shoulder; she wears a long chiton girt under the breasts and a mantle. Drapery hangs from the left shoulder of Dionysos. *Halicarnassos.*

Marble. Height, 1 foot 6 inches. *Græco-Roman Guide*, II., No. 136.

1109. Torso of Athenè, standing. She wears a long chiton with a diploïdion girt under the breasts, and an aegis. The head and left arm (which were separately attached), and the right breast, shoulder and arm are wanting. The back is not worked. *Halicarnassos.*

Coarse-grained marble. Height, 1 foot 11½ inches.

1110. Fragment of Bacchic relief, with the extended arms of a figure, probably a Satyr, playing on double flutes to right, and the head of a panther to the left.

From the Roman Villa, Halicarnassos.

Marble. Height, 7 inches. *Græco-Roman Guide*, II., No. 142.

1111. Winged female figure, probably a Victory. This statue is about life-size, and is represented in rapid motion. The form is slight, as if that of a young girl. She wears a long chiton, over which is a diploïdion girt at the waist; a small scarf hangs from the right arm. The drapery is deeply cut, to express the violent agitation of the movement. The treatment is florid, but hard and rough, and the statue is probably not earlier than the second century A.D. The head, left arm from above the elbow, right forearm, and greater part of the wings are wanting; recesses in the bottom of the drapery mark where the feet have been inserted. This statue is quite unfinished at the back, and was therefore probably placed against a wall. *Halicarnassos.*

Parian marble. Height, 4 feet 8½ inches. Found broken in two pieces in a Roman villa at Budrum, where it had been employed with other fragments of sculpture to make up the level on which a tessellated pavement had been laid. Newton, *Hist. Disc.*, II., p. 305; *Græco-Roman Guide*, II., No. 65.

1112. Draped female torso; lower part of a figure, standing, with right knee bent, and wearing sandals, a long chiton with sleeves, and a fringed mantle wound round the body and over the left arm. The upper part of the figure, the left hand, the right arm and right foot, were in separate pieces of marble, and are now wanting. The right arm passed across the bosom to the left shoulder, while the left arm hung by the side.

From Halicarnassos. Presented by Viscount Stratford de Redcliffe, in 1846.

Marble. Height, 4 feet 6½ inches. This statue was brought from Budrum in 1846, and it is said to have been found on the

site of the Roman villa from which the statue (No. 1111), and several tessellated pavements, were obtained. *Mus. of Class. Antiq.*, I., p. 186; *Bull. dell' Inst.*, 1849, p. 150; *Græco-Roman Guide*, II., No. 64.

1113. Back of head and neck of male figure. Flowing hair confined by taenia.

Purchased at Halicarnassos. Biliotti.

Marble. Height, 1 foot 1 inch.

1114. Head of beardless Heracles, with prominent brow and short curling hair. Worked in the round, but apparently rising from the ground of a relief.

From Halicarnassos.

Marble. Height, 6½ inches.

1115. Torso of Aphroditè from the neck to the middle of the thighs. She was leaning forward, with left hand covering her middle. The mark of the attachment of the hand remains on the thigh. Tresses of hair fall on the shoulders.

From Halicarnassos.

Parian marble, highly polished. Height, 11 inches.

1116. Relief, with gladiator moving to the right, on sloping ground. He has a gladiatorial helmet, cuirass, loin cloth, shield and sword. Inscribed Ἴλαρος.

From Halicarnassos. Presented by H.I.M. Abdul Medjid to Viscount Stratford de Redcliffe, and by him presented to the British Museum, 1846.

Bluish marble. Height, 2 feet 1½ inches; width, 1 foot 1 inch. *C.I.G.*, 6855 *e*; *Gr. Inscriptions in Brit. Mus.*, No. DCCCCXII.; *Arch. Zeit.*, 1848, p. 202.

Fig. 6.—Female Gladiators. No. 1117.

1117. Relief with two female gladiators, armed, and advancing to the attack, with swords and shields. The figure on the left is clearly female, and that on the right is probably female also, but the head is missing. They stand on a sort of platform, and below at each side is the head of a spectator. Inscribed Ἀπελύθησαν and Ἀμαζών, Ἀχιλλία. Ἀπελύθησαν is the equivalent of the Latin *Missi*, or, in this case, *missae*, *i.e.*, released from service.

Female gladiators are mentioned in the first centuries of the Roman Empire (*e.g.* Tac., *Ann.* xv. 32; Sueton., *Domit.* 4). They were suppressed by Septimius Severus (Dio, lxxv. 16).

From Halicarnassos. Presented by H.I.M. Abdul Medjid to Viscount Stratford de Redcliffe, and by him presented to the British Museum, 1846.

Coarse-grained marble. Height, 2 feet 1½ inches; width, 2 feet 7 inches. *Gr. Inscriptions in Brit. Mus.*, No. DCCCCXI.; *C.I.G.*, 6855 *f*. *Arch. Zeit.*, 1848, p. 202.

SCULPTURE AND ARCHITECTURE FROM PRIENÈ.

The Temple of Athenè Polias at Prienè is thus named from the inscription of one of the antae (see below, p. 148) stating that King Alexander dedicated the temple to Athenè Polias.

This inscription is probably to be dated in the summer of 334 B.C. (Hicks, *Greek Hist. Inscriptions*, No. 124), but by analogy with what is said to have taken place at Ephesus (Strabo, xiv., 1. 22; cf. p. 165) the building may have made considerable progress before the king took part in the work, and, indeed, he only claims to have made the dedication. The architect was Pythios (Vitruvius, vii. *Praef.*), who was also the builder and historian of the Mausoleum, and perhaps, too, the author of the chariot group.

The temple was first examined by Chandler and the Dilettanti Society's expedition of 1765, but no excavations were attempted until 1869, when the same society sent out an expedition under Mr. R. P. Pullan, who carried on excavations between October, 1869, and April, 1870. The transport of the marbles to England, which did not form a part of Mr. Pullan's mission, was provided for by the liberality of the late Mr. John Ruskin, and they were subsequently presented to the Trustees of the British Museum by the Society of Dilettanti. Unfortunately, however, little was brought except the sculptures, and several stones that would be required for a complete reconstruction of the Order are wanting in the Museum, although they were found in the course of the excavations.

The temple was of the Ionic order, with eleven columns

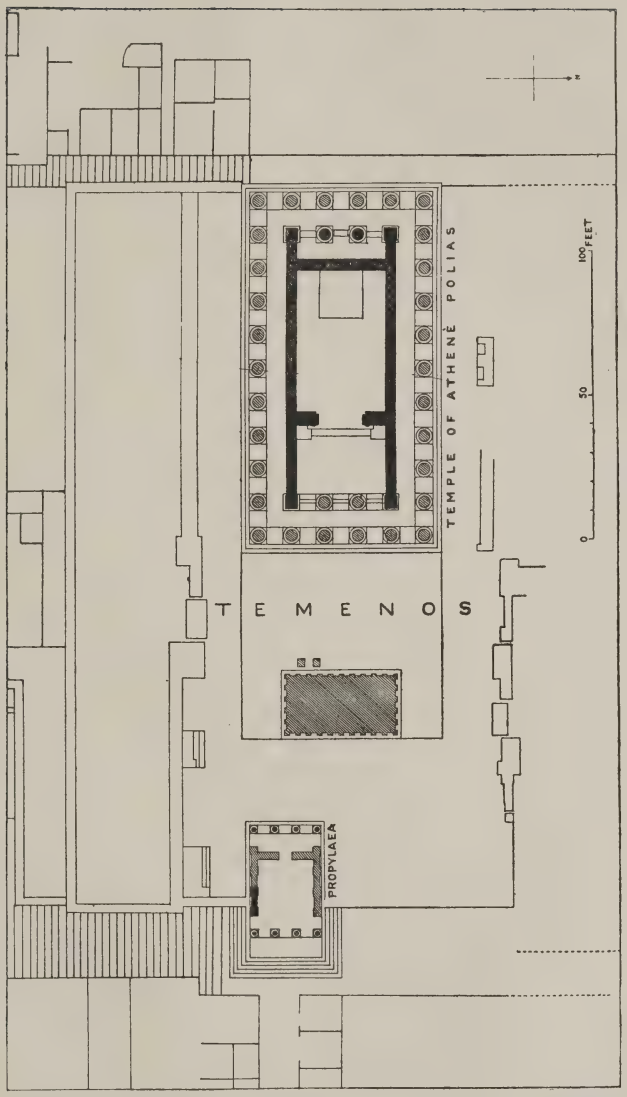


Fig. 7.—Plan of Temple and Temenos of Athenè Polias at Priene.

on the flanks, and six at the ends, making thirty in all, besides a pair of columns *in antis* at either end of the cella.

The pavement of the cella was found entire, and at the west end the foundation of a large pedestal was uncovered, adjoining the wall of the posticum. Upon this when complete must have stood the colossal statue of Athenè Polias, mentioned by Pausanias (vii. 5, 5), and to which probably belong the fragments found beside it and described, No. 1150.

The discovery of six tetradrachms of Orophernes II. (158 B.C.) beneath the foundation stones of the pedestal probably furnish the date for the erection of the colossal statue.

The pavement of the pronaos was formed of slabs of marble almost square, and at the sides adjoining the walls there were ranges of pedestals upon which statues had been placed. There were found fragments of a draped figure, a female head, and other remains of sculpture, including a bust of the Emperor Claudius (No. 1155). Upon the blocks of marble forming the wall of the pronaos and the antae were inscribed a large series of documents relating to the dispute between Samos and Prienè concerning the possession of certain lands. Many of these marbles were removed to the British Museum, and are published in Pt. III. of *Ancient Greek Inscriptions in the British Museum.*

The temple is of the marble of the district, which is of a bluish tone, but the capitals and the fragments of the Giant frieze are of white marble.

German excavators have recently been engaged at Prienè in laying bare the plan of the ancient city, whose streets are found to run parallel with the temple of Athenè, and to be in a remarkable state of preservation.

For Chandler's visit see his *Travels in Asia Minor.*

The original drawings of Pars and Revett are in the British Museum

(Dept. of Prints and Drawings, and of Greek and Roman Antiqs.). The Order is faultily engraved in the 1st ed. (1769) of the *Antiqs. of Ionia*, Pt. I., and correctly in the 2nd ed. (1821). Choiseul-Gouffier, *Voyage Pittoresque*, I., p. 183. Pullan's excavations are published in the *Antiquities of Ionia*, Pt. IV., 1881, and the Order is published with more detail by Rayet and Thomas, *Milet et le Golfe Latmique*, pls. 6–17, text II., p. 5. For an account of the recent excavations see *Arch. Anzeiger*, 1897, p. 178.

For the relations of Orophernes with the temple, see Newton, *Num. Chron.*, N.S., XI., p. 19; *Antiqs. of Ionia*, IV., p. 25; Hicks, *Greek Inscriptions in the British Museum*, III., p. 44; *Journ. of Hellen. Studies*, VI., p. 268.

ARCHITECTURAL FRAGMENTS FROM THE TEMPLE OF ATHENÈ POLIAS.

1125. Ionic capital from the peristyle. One volute is wanting at each side. The eyes of the volutes are sunk, for the insertion of a central ornament.

Height, 1 foot 10¾ inches; width, 5 feet. *Antiqs. of Ionia*, IV., p. 21, pls. 9, 10; Rayet et Thomas, pl. 14. These authors show red and blue ground colours, but they cannot be distinguished on the remains in the Brit. Mus.

1126. Fragment of volute, etc., of an Ionic capital, similar to No. 1125. Part of the marble stud remains, fixed with lead, in the eye of the volute. This seems to preclude the metal stud inserted by Thomas (pl. 14) and accepted by Pullan, p. 33.

Height, 1 foot 9 inches; width, 2 feet 3 inches.

1127. Restored capital of one of the antae. The original fragments, which give nearly all the elements of the design, are combined and completed with casts. The member consists of two courses. On the front face are a small egg and tongue, a large egg and tongue, an inverted anthemion, a large Lesbian cymation, and a small astra-

galos. On the sides are, above and below, the same mouldings as on the front; in the middle a large flowing acanthus and palmette pattern. In the centre of each acanthus is a tapering groove, with undercut edges, for a metal ornament.

Height of combined slabs, 1 foot 9¼ inches. See *Antiqs. of Ionia*, IV., pl. 18, for the fragments employed, and a restoration. For one fragment and restoration, Rayet and Thomas, pl. 15, figs. 3, 2.

1128. 1–3. Three fragments of the acanthus scrolls from the sides of one of the antae (see No. 1127).

Antiqs. of Ionia, IV., pl. 18 (only one of the three fragments).

1129. Pier (anta) of the temple, with the inscription recording the dedication of the temple by Alexander the Great.

ΒΑΣΙΛΕΥΣΑΛΕΞΑΝΔΡΟΣ
ΑΝΕΘΗΚΕΤΟΝΝΑΟΝ
ΑΘΗΝΑΙΗΙΠΟΛΙΑΔΙ

Βασιλεὺς Ἀλέξανδρος ἀνέθηκε τὸν ναὸν Ἀθηναίῃ Πολιάδι. King Alexander dedicated the temple to Athenè Polias. (See p. 144.) Below is part of a series of inscriptions dealing with a territorial dispute between Samos and Prienè.

Antiqs. of Ionia, IV., p. 23; *Greek Inscriptions in Brit. Mus.*, III., Nos. cccxcix–cccciii. *Mausoleum Room Guide*, No. P. 36. [In the Entrance Hall, Room of Inscriptions.]

1130, 1131. A series of fragments of the corona of the cornice of the temple.

1130. Two fragments of the pedimental cornice, with palmette pattern, springing from acanthus leaves. The principal fragment is nscribed ⊐A on the joint and A⊏ on the top.

Height, 1 foot 3 inches. *Antiqs. of Ionia*, IV., p. 32; Rayet and Thomas, pls. 13, 16, fig. 6; *Mausoleum Room Guide*, No. P. 31.

1131. Seven fragments from the cornice of the temple, with lion's-head water-spouts, connected by acanthus scrolls, which spring from acanthus leaves immediately below the heads of the lions.

Height, 1 foot 3 inches. *Antiqs. of Ionia*, IV., p. 28; Rayet and Thomas, pl. 16, figs. 1–5; *Mausoleum Room Guide*, No. P. 31.

1132. Fragment of lacunar panel, enriched with mouldings, above with a Lesbian cymation, and astragalos moulding, below with a palmette pattern and astragali.

Length, 3 feet, 9 inches. Rayet et Thomas, pl. 11 (where see the dimensions of the complete stone). *Mausoleum Room Guide*, No. P. 36.

1133. Ionic capital from the Propylæum of the temenos of Athenè Polias. On the upper surface are two dowel holes, with channels for running in lead. We have little information as to the order of the Propylæum, a small structure containing the doorway to the temenos. It had four Ionic columns at each end, and according to the older explorers, it contained six internal piers of which all trace was afterwards lost. Upon these, capitals are placed, similar to 1134–6, below.

Height (between upper and lower beds), $8\frac{1}{2}$ inches; width (above), 2 feet $2\frac{1}{2}$ inches. *Antiqs. of Ionia*, IV., p. 27; for the Propylæum see *ibidem*, p. 32, pl. 5, and compare *Antiqs. of Ionia*, I., (1821), chap. 2, pl. 11; *Mausoleum Room Guide*, No. P. 27.

Bronze Accessories.

A series of bronze dowels from the temple of Athenè are exhibited in the Bronze Room.

Catalogue of Bronzes, No. 2585.

MISCELLANEOUS ARCHITECTURAL FRAGMENTS.

The collection in the British Museum includes several pieces of an architectural decorative character, which cannot however be placed in the order of the temple or other building, so far as is ascertained, and which seem to have served rather as isolated pedestals, with the possible exception of No. 1136.

1134. Square pedestal found in the temenos of the temple. On the front and back is sculptured in relief a floral ornament, consisting of a palmette rising from a stem of acanthus; on each side is another acanthus stem, terminating in spiral tendrils and half palmettes. This pattern is surmounted by a bold projecting moulding, corresponding to the abacus of a pilaster, below which is an ornament corresponding to the pulvinar and volute of an Ionic pilaster. On either return face of the pedestal is a floral ornament, consisting of a palmette and volutes springing from an acanthus stem. On either side stands a Gryphon, with one paw raised. Above is the Ionic pulvinar already mentioned. On the top of the pedestal are two deep sinkings to serve for sockets below a large object which stood on the pedestal, perhaps a colossal statue. In detaching this object the marble round the holes has been much broken away. Two sides are much worn by exposure.

Height, 3 feet 7 inches; width, 4 feet 0½ inch each way. *Antiqs. of Ionia*, IV., pl. 21, p. 34; *Mausoleum Room Guide*, No. P. 25; Rayet and Thomas, pl. 17, figs. 4, 5. (See *ibid.*, fig. 1, 2, drawings of a similar pedestal, still in the temenos, together with a lower member adorned with four rosettes between two fillets, which the authors place below it. Text, II., p. 24.)

1135. Square pedestal, of approximately the same form as 1134, but smaller. On each of the four faces are varieties

of the palmette and acanthus patterns. On the top of this capital are sinkings where the marble has been attached to some object placed above it. Two faces of the pedestal have been nearly obliterated by long exposure.

Height, 2 feet 6½ inches. Rayet and Thomas, pl. 17, fig. 6; *Mausoleum Room Guide*, No. P. 28.

1136. Capital of a pilaster, from the temenos of Athenè Polias. In front is a floral ornament of acanthus scrolls and a palmette; beneath it a running scroll. On each return is a palmette ornament, beneath a pulvinar, and above a band of rosettes (cf. 1134, note). On the right face beyond the ornament is part of an inscription in honour of one Apollonides.

The form of the stone, the unworked back surface, and the cramp holes at the top, seem to show that this stone, though having some of the elements of the foregoing, served as a pilaster capital.

Height, 1 foot 3 inches. *Antiqs. of Ionia*, IV., p. 31; *Greek Inscriptions in Brit. Mus.*, III., No. ccccxxxix.; *Mausoleum Room Guide*, No. P. 29.

1137. Fragment with Lesbian cymation and astragalos moulding. Joint on the left.

Height, 7 inches; width, 1 foot 10 inches.

1138. Fragment with Lesbian cymation (smaller than last) and astragalos moulding. Traces of red colour on the ground. Joint on the right.

Height, 8 inches; width, 6½ inches.

1139. Fragment with acanthus and palmette moulding; below, an astragalos moulding. (Compare No. 1132.)

Height, 7 inches. (The upper bed is not preserved.) Width, 1 foot 6 inches.

1140. Fragment with an egg and tongue moulding, above an astragalos; at the left, an angle palmette; above, a cymation moulding.

Height, 6½ inches; width, 1 foot 5½ inches. Compare the member placed above the architrave, Rayet and Thomas, pl. 13.

1141. Fragment with various mouldings above a row of dentils, an egg and tongue, and small astragalos moulding. The return is preserved at each side.

Height, 5¾ inches; width, 1 foot 8 inches.

1142. Fragment with a triple system of mouldings, namely egg and tongue, astragalos; Lesbian cymation, astragalos; egg and tongue, and (probably) astragalos. Joint on the left.

Height, 9 inches; width, 1 foot.

SCULPTURES FROM PRIENÈ.

1150. 1–4. Fragments of a colossal female statue, which may be presumed to be the one of Athenè Polias, which Pausanias mentions, in his enumeration of the temples of Ionia, as an object of attraction in the temple of Athenè at Prienè (Paus., vii., 5, 5). For the probable date of the statue (about 150 B.C.) compare p. 146.

1. Left foot, cut off by a joint at the rise of the instep. Along the edge of this joint the surface of the marble is raised and roughly tooled. A hole is drilled in this raised surface, and in the space between the great and second toe is another hole. Two grooves in the raised part converge on this point. Probably the foot wore the straps of a bronze sandal, and half emerged from the long flowing skirt of the goddess.

Breadth, 1 foot 2½ inches; length, 1 foot. *Antiqs. of Ionia*, IV., p. 31, fig. 17; Rayet et Thomas, pl. 15, fig. 19. For fragments of statue, cf. *Mausoleum Room Guide*, Nos. P. 6–11.

2. Fragment of right foot, consisting of the great toe and base of the next two toes. This fragment is cut off by a joint near the separation of the toes.

Breadth, 1 foot 3 inches; length, 1 foot.

3 Left upper arm, from the curve of the shoulder to the bend of the elbow. At the lower end is a large dowel-hole for the attachment of the forearm. The inner side of the arm is worked flat, for attachment to the body.

Length, 3 feet 11 inches. *Antiqs. of Ionia*, IV., p. 31. The arm, which appears to have suffered from fire, has been put together from 93 fragments.

4. Left hand; fingers and upper part of thumb wanting.

Length, 1 foot 8 inches. Palm spread open. *Antiqs. of Ionia*, IV., p. 31.

Two bronze wings, which are thought to have been the wings of a figure of Nikè, held on the hand of this Athenè, are exhibited in the Bronze Room. *Catalogue of Bronzes*, No. 1728.

1151. (Plate XXI.) Colossal female head, broken off from a statue at the base of the neck. The lower part of the nose, both eyes and the left temple have been much injured, and the whole has been repaired. Above the forehead is a triple row of formal curls roughly indicated; the remainder of the hair is concealed under a close-fitting cap, on which, when first discovered, were traces of ornaments painted in brown. The curls on the right side of the head have been painted red; on the other side, their surface has been blackened by the action of fire. The resemblance of this head to the one found on the site of the Mausoleum (No. 1051), is so

marked as to make it probable that they are both the work of the same school. It has even been suggested that they may be by the same artist. This head was classed by Sir C. Newton (*Antiqs. of Ionia*, IV., p. 34) as a portrait head, but the features seem rather of an ideal type and it is therefore more likely that the head represents a goddess.

Bluish marble. Height, 1 foot $4\frac{3}{4}$ inches. *Antiqs. of Ionia*, IV., pl. 20, p. 34; Wolters, *Gipsabgüsse*, No. 1241; Murray, *Hist. of Sculpture*, 2nd ed., II., pl. 27; *Mausoleum Room Guide*, No. P. 1.

1152. (Plate XXII.) Male portrait statue. The head and the torso were separately worked, and their combination into one statue is therefore to some extent conjectural, but they fit together very well. Of the head, only the left side of the face, including, however, the nose, mouth, and chin, are preserved. The right side and the back of the head behind the ear have been split off. The portrait represents a middle-aged man, closely shaven, and bald over the forehead; his hair is short and slightly waved; the lips are thin and compressed; the chin broad, with a depression in the middle; the nose broad, widening towards the tip, which is broken away; the eye is deep set, the circle of the iris has been marked by red colour, of which there are still traces; the brow has been contracted. The features are finely modelled, and the work belongs to a good period. The surface of the marble is discoloured, as if by fire. When found, this head was in three fragments. Of the torso, the legs and most of the arms are wanting. It is clad in a chiton, over which is a mantle passing over the shoulders and round the body. This figure stood on the right leg. The direction of the upper right arm indicates that the elbow was bent, and the hand at some distance from the right side. The left hand must have been gathering up the mantle on the left side, where it has been attached to the body by a joint. The surface of

the torso, like that of the head, is blackened in places, probably by fire. The back of this figure has been cut away, if it was ever executed.

Bluish marble. Height (of the head), 1 foot 3½ inches; of the whole, 4 feet 3½ inches. *Antiqs. of Ionia*, IV., pl. 20, p. 34 (for the head); *Mausoleum Room Guide*, No. P. 2, 5.

1153. Head and draped bust of a young girl, which has been inserted in a socket on a statue. The left side of the head above the eye has been broken away, the nose and chin are slightly injured. The surface of the marble generally is discoloured by the action of fire. Traces of red colour still remain in the iris of the eye, the eyebrows, and curls. The hair is gathered under a coif, in front of which over the forehead are three rows of conventional curls formally arranged. (Compare No. 1151.) On the left side of the bust is drapery. The back of the head, now wanting, which probably projected like Nos. 1051, 1151, has been of a separate piece of marble. Part of the joint, and the dowel-hole remain.

Marble. Height, 10½ inches. *Mausoleum Room Guide*, No. P. 3.

1154. Draped female figure from the neck to the ankles. The head and neck, which were inserted in a socket, the arms from above the elbows and the feet, which were separately attached, are now wanting. The body is clad in a long chiton, girt at the waist and fastened on both shoulders; underneath this is a garment of finer material, which covers the upper arms. The belt is pierced with holes for the attachment of some metallic ornament. This figure is of slim proportions: the breasts are those of a young girl; the drapery is simple and effectively treated. This statue was found broken into several pieces, and lying in a layer of charcoal, which showed that the roof of the temple had been destroyed by fire. The formal simplicity of the

draping may be compared with that of the charioteer from the bronze group dedicated by Polyzalos at Delphi. In this case, however, the drawing back of the right foot gives variety to the treatment of the folds.

Bluish marble. Height, 4 feet 3 inches. *Antiqs. of Ionia*, IV., p. 31, fig. 16; Mansell, No. 1294; *Mausoleum Room Guide*, No. P. 4; Reinach, *Répertoire de la Statuaire*, II. p. 673, No. 5.

1155. Head of the Emperor Claudius. The head is slightly turned to its right, and is a strongly marked portrait. The whole of the back of the head including the ears, and the nose, are wanting. The head is put together of several fragments, and has been injured by fire. It was originally fitted into a socket in a statue, the lower part being worked accordingly. It was found like the preceding number on the floor of the temple.

Coarse-grained bluish marble. Height, 1 foot 5½ inches. *Graeco-Roman Guide*, I., No. 10; Bernoulli, *Roemische Ikonographie*, II., 1, p. 339, No. 31.

FRAGMENTS OF A FRIEZE.

1165–1176. Fragments of a frieze representing a battle of Gods and Giants. The figures stand on a projecting ledge, as of rough ground, and below this is a roughly-dressed margin of stone of variable height, the difference between the highest and the lowest being (at least) 4 inches. This fact makes it certain that the frieze cannot have been a part of the Order of the temple. It is more likely that the lower margin was intended to be sunk in some pavement—in which case the variable depths of the margin would be unimportant—and the frieze would in that case serve as a balustrade. The manner in which the figures are composed, with a strongly projecting lower margin, seems calculated for a spectator

placed at a higher level. From No. 1172 we know that the height above the projecting ledge was 2 feet 7½ inches. It has been suggested that the frieze, which was found on the site of the cella, decorated a balustrade in front of the statue of the goddess within the temple (Rayet and Thomas, ii., p. 21), but no traces of such an arrangement were found by the excavators. On the right side of No. 1176, *9* is a slightly raised vertical border, which would be suitable for an internal decoration, and elsewhere there are traces of vertical members, perhaps pilasters, placed at intervals, and dividing the frieze into panels. The frieze not being a part of the Order, there is no reason to connect it with the building of the temple in the time of Alexander, and recent critics have regarded it as subsequent to the frieze of Pergamon, and not, as had been suggested, an earlier stage in the development of the Gigantomachia.

Rayet and Thomas, II., pl. 15; *Antiqs. of Ionia*, IV., p. 33, pl. 19; Overbeck, *Gr. Plastik*, 3rd ed., II., p. 102; 4th ed., II., pp. 136, 405; Furtwaengler, *Arch. Zeit.*, 1881, p. 306; Murray, 2nd ed., II., p. 305; Wolters, *Jahrbuch des Arch. Inst.*, I., p. 56; *Mausoleum Room Guide*, Nos. P. 12–23.

1165. Group of a male figure, probably a Giant, who has fallen on rocky ground, leaning on his left arm and shield. On the left is the lap of a heavily draped female (?) figure broken off above the ankles and below the hips; she is clad in a long chiton over which is cast a mantle; her knees are turned nearly to the front; this is probably a goddess. Of the male figure, the head, right arm and shoulder, the left leg from the knee, and right leg from the top of the thigh nearly to the ankle, are wanting. Beside the great toe of his right foot is drilled a hole. The right foot is unfinished.

Height, 1 foot 2½ inches.

1166. Fragment of a nude male figure, falling to the right and wanting the head and both arms; his lower limbs are sunk in the ground like those of Kaineus in representations of the Centauromachia, such as in the frieze of Phigaleia (No. 530), and the frieze of the Theseion at Athens (No. 403, 2), but the figure is no doubt that of a Giant. The right arm went downwards, and traces remain of some object in contact with the right shoulder.

Height, 10½ inches. Overbeck, *Gr. Plastik*, 4th ed., II., p. 406.

1167. Group of two male figures, one of whom has been thrown down on rocky ground face downwards. He rested on his right hand and knee. His opponent has violently wrenched back his left arm, while pressing down the left thigh with his right knee. The fallen figure wears a chlamys. Of his adversary nothing remains but the right leg and thigh from below the hip.

Height, 1 foot 2 inches.

1168. Fragment of a group representing Helios driving a car drawn by four horses. The god stands facing the spectator, clad in a charioteer's long tunic girt with a broad band below the bosom, and with a mantle flying over his left arm and shoulder. The right arm, extended horizontally behind, probably brandished a spear. His head, nearly the whole of both arms, and the right leg from above the knee are wanting. His horses are moving to the right. Parts are preserved of the rump of the near horse, part of the forehand of the second, the chest, body and hindlegs of the third, and the hindlegs of the fourth. A small part of the chariot wheel is seen to the left.

Height, 2 feet 1 inch. Overbeck, *Gr. Plastik*. 4th ed., II., fig. 21*7e*; Wolters, *Jahrbuch*, I., p. 60.

1169. A nude Giant kneels on his right knee. His right arm and head are stretched out as if in agony, while the left arm seems to have been seized by a lion, of which little can now be distinguished except parts of the mane and the upper part of the left paw, which seems to have rested on the left thigh of the Giant. The God, who is on a considerably larger scale, stands at the back, on higher ground. The action of his arms is uncertain. He wears a garment in the form of an exomis, fastened by a girdle, but only a narrow strip passes over the left shoulder. The presence of the lion suggests that Dionysos is the god.

Height, 2 feet 2 inches. *Antiqs. of Ionia*, IV., pl. 19, p. 34; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 217*c*. Compare the lion and giant in the Gorgon group of the Pergamene frieze, *Beschreibung der Skulpturen aus Pergamon*, I., *Gigantomachie* (1895), p. 35.

1170. Cybelè, seated on a lion who gallops to the right; she wears a long chiton; a mantle, falling on her shoulders from the back of her head, is cast over her lap and hangs down on her left side. Both arms, her right leg, left foot, head, and right shoulder are wanting. With her left hand she held a large tympanon, of which a considerable part remains. The lion wants the head and neck, forelegs, and part of the hindlegs.

Height, 2 feet 1 inch. Rayet and Thomas, pl. 15, fig. 13; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 217*g*. Compare the Cybelè of the Pergamene frieze, who, however, does not carry a tympanon, but draws an arrow from her quiver. Wolters, *Jahrbuch*, I., p. 63.

1171. A draped female figure moving rapidly to the right with both arms extended; the violence of her action is shown by the agitated folds of her drapery, which consists of a long chiton with studded sleeves, over which is a mantle cast over both arms, the ends flying behind her. She wears sandals. Her head, left hand and forearm, and

right arm from the elbow, are wanting. On the right are considerable remains of drapery belonging to an adjoining figure.

Height, 2 feet 2 inches. *Antiqs. of Ionia*, IV., pl. 19, p. 34; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 217*a*.

1172. Lower parts of draped female figure rushing to the right. The surface of her body, with the head, arms, and left leg are all wanting, but a projecting piece of the ground, three drilled holes, and the general swing of the figure suggest that the right arm was raised to make a spear thrust at a winged Giant, of whom only a part of the right wing is preserved. He may have been a kneeling figure somewhat like No. 1173, though in that case both wings were turned to the right. The deity wears a long chiton, over which is a diploïdion.

Height, 2 feet 7½ inches. Wolters, *Jahrbuch*, I., p. 59.

1173. A kneeling figure of a winged and snake-legged Giant. He has a mantle over his left arm. He appears to have been looking upwards to the left with arm raised in defence, but three drilled holes in his left thigh and breast probably indicate the direction of the spear of his adversary.

Height, 1 foot 2 inches. *Antiqs. of Ionia*, IV., pl. 19, p. 33; Rayet and Thomas, pl. 15, fig. 11; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 217*d*.

1174. Torso of a draped female figure, moving rapidly to the right, and clad in a long chiton with a flat girdle below the breasts and a himation thrown over the left shoulder and arm, and wrapped round the right thigh. Her head, feet, right arm, and left arm from above the elbow are wanting.

Height, 1 foot 8 inches. *Antiqs. of Ionia*, IV., pl. 19, p. 34; Rayet and Thomas, pl. 15, fig. 18; Overbeck, *Gr. Plastik*, 4th ed., II., fig. 217*b*.

1175. Upper part of a draped female figure down to below the waist, where it rises from the rocky ledge. The head of this figure is wanting; tresses of long hair fall on each side of the bosom; the right arm has been raised in an attitude of supplication above the head. She wears a chiton with short sleeves and girdle, girt at the waist. This fragment closely resembles the figure of Ge making supplication for her children, the Giants, in one of the reliefs found at Pergamon, and now in the Museum of Berlin.

Height, 1 foot 1½ inches. Overbeck, *Gr. Plastik*, 4th ed. II., fig. 217 *f*, cf. *ibidem* II., fig. 198 A.

1176. Smaller fragments from the Giant frieze.

1. Body of a male figure to the front, broken away at the waist, and wanting the head, right arm, and left arm from below the elbow. The left arm was raised and the right arm extended. The figure wears an exomis, a tunic girt round the waist and passing over the left shoulder only. The fingers of a right hand are shown pressing against his right ribs, but it is impossible to say whether this is the hand of a friend or foe. Close to the ends of the fingers is a round hole, in which a bronze weapon may have been attached.

Height, 8 inches.

2. Torso of draped female figure, broken off above left knee; the body from the waist upwards is turned to the front; the head, neck, right leg and thigh, right arm, and left arm from near the elbow are wanting. The figure is clad in a closely-clinging chiton, girt under the breasts, and a mantle.

Height, 11 inches.

3. Fragment of a male figure, moving to the left. The head and neck, arms, right leg, and left leg from above the

knee are wanting. The right arm seems to have been raised; round the neck is twisted a chlamys, fastened on the right shoulder with a fibula.

Height, 1 foot 1 inch.

4. Torso of a male figure, falling over to the right and supported by his shield, which he bears on his left arm and which rests edgeways on the ground; of this figure all that remains is the torso, from the base of the neck to the pelvis, and the left arm nearly to the wrist, with the shield.

Height, 1 foot 3 inches. Wolters, *Jahrbuch*, I., p. 59.

5. Fragment of a figure kneeling on the right knee, from the waist to below the knees; wearing a short tunic, girt and falling to near the knees. Half the right leg to below the knee and most of the left leg, which is bent, remain. It is probably a female figure.

Height, 9 inches.

6. Remains of a combat between two figures, mostly broken away. On the left a shield, seen edgeways, lies on the ground, resting against a rock; beside this has stood a figure, of whom only the right leg from knee to ankle and right foot remain, three-quarters turned away from the spectator. This figure seems to have been turned towards a draped figure who has fallen backwards to the right, and is supported with the left hand resting upon a helmet; the left hand, and parts of the left upper arm, right thigh, and drapery are all that remain. The helmet is hemispherical in form, with the lower rim bent outwards.

Height, 1 foot 1 inch. Wolters, *Jahrbuch*, I., p. 60.

7. Male figure, crouching with both legs under him, resting the left arm, which carried a shield, on the

ground; he wears a cuirass with a double fringe of flaps, and under it a short chiton. The head, right arm, and most of the body are wanting. On the left is the left leg of an antagonist who has overthrown him, and whose knee presses against his right hip.

Height, 1 foot ½ inch. Rayet and Thomas, pl. 15, fig. 16.

8. Torso of a female figure, turned to the front but with her action directed towards the right, with both arms extended. She wears a chiton, over which is a diploïdion confined by a girdle, and also by crossbelts which pass over the shoulders and round the waist, with a large disk at their intersection between the breasts. A small Γ is inscribed in the left-hand upper part of the relief.

Height, 1 foot 2 inches. Rayet and Thomas, pl. 15, fig. 17: Wolters, *Jahrbuch*, I., p. 59.

9. Torso of a male figure to the front slightly turned to the left; from his left shoulder flies a chlamys fastened with a circular brooch on the right shoulder. The head, neck, arms, the left leg and thigh, and right leg from halfway down the thigh are wanting. On the right of this fragment is a joint and a plain vertical border slightly raised from the ground of the relief.

Height, 1 foot 4 inches. Rayet and Thomas, pl. 15, fig. 12; Wolters, *Jahrbuch*, I., p. 58.

PART VI.

EPHESUS, CNIDOS, CYRENÈ AND SALAMIS.

SCULPTURE AND ARCHITECTURE FROM THE TEMPLE OF ARTEMIS AT EPHESUS.

The great temple of the Ephesian Artemis, which, like the Mausoleum, ranked among the Seven Wonders, and of which the remains are here described, was built to take the place of an older structure which had been burnt. The fire was kindled by Herostratos, an Ephesian citizen, in order to make his name immortal; and it is said that this happened on the night of the birth of Alexander the Great, in the summer of 356 B.C.

The work of reconstruction was begun forthwith. Portions of the older temple were used as materials in the foundations of the new building, which stood on the same ground (cf. vol. i., p. 24). Its columns were sold by auction; the men contributed their property and the women their ornaments (cf. No. 1221) towards the cost of rebuilding (Strabo, xiv., 1. 22). It is said that Alexander (probably about 334 B.C.) offered to the Ephesians to bear the entire cost, if he were allowed to have an inscription, and that the offer was declined. The older temple, however, had the dedicatory inscription of Croesos (vol. i., p. 24), and fragments remain of similar inscriptions on the later temple (No. 1221). We know also that Prienè

had no such scruples in the case of Alexander (see the inscribed pilaster in the Hall of Inscriptions, No. 1129).

The temple was probably finished towards the end of the 4th century B.C., and continued in use till the decline of paganism. An inscription of 161 A.D. (*Greek Inscriptions in the Brit. Mus.*, No. 482) shows that at that date the worship of the goddess was already beginning to lose its influence. Finally, the temple is said to have been burnt by the Goths in the reign of Gallienus (260–268 A.D. Treb. Pollio, *Hist. Aug. Script., Gall. duo c.* 6; Jornandes, *de Getarum Rebus gestis* xx.; cf. Falkener, *Ephesus*, p. 344).

In modern times all trace of the temple was lost, and numerous travellers mistook the ruins of the Gymnasium for those of the temple. A systematic search for the site was begun by the late J. T. Wood, on behalf of the Trustees of the British Museum, in 1863. The site was discovered in 1869 by the aid of the topographical details contained in the great inscription of Salutaris (exhibited in the Hall of Inscriptions, No. 481), and the floor of the temple was found to be buried under 20 feet of soil, brought down by the River Cayster and its tributary mountain torrents. The excavations were continued on the site, which is the property of the Trustees of the British Museum, in successive seasons till 1874.

The extant remains of the temple are so fragmentary, and in some respects so peculiar, that the restoration is largely conjectural. The only ancient authorities of value are (1) the coins, showing a façade of eight columns, sculptured near the bases; (2) the account of Pliny:*

* *N. H.*, XXXVI., 95: 'Universo templo longitudo est ccccxxv pedum, latitudo ccxv, columnae cxxvii a singulis regibus factae lx pedum altitudine, ex is xxxvi caelatae, una a Scopa. operi praefuit Chersiphron architectus' (Detlefsen). The readings, however, of the numbers given above cannot be accepted with complete confidence, and the clause *una a*

'The length of the whole temple is 325 feet, the width 215 feet. It has 127 columns, each made by a king, 60 feet high; 36 of them are sculptured, †one by Scopas.† Chersiphron was set over the work as architect.'

That Scopas should have been employed at Ephesus is not impossible (but see note), since he worked at the Mausoleum, which was begun a few years later; but the Mausoleum appears to have been built with great rapidity, and Scopas could only have carved a drum at Ephesus at a very advanced age.

The name of Chersiphron is introduced in Pliny's account through a confusion of the older and later temples. Chersiphron was architect of the former, and the latter was built by Deinocrates, the official architect of Alexander.

Mr. Wood found a pavement which appeared to be the lowest course of the temple platform, and measured 239 feet 4½ inches in width, and an uncertain length (estimated by Wood as about 453 feet). This only roughly corresponds with Pliny's dimensions for the 'whole temple' of 425 feet (= 412 Eng. feet) by 220 feet. On this course Mr. Wood placed a podium, having a height of 9 feet 5½ inches. The height of the platform must, however, be increased to 10 feet 10½ inches, since a course of slabs taken by Wood for square plinths of columns has been shown to be the stylobate. A broad flight of steps was placed by Mr. Wood on all sides, thus contracting the upper platform to about 430 feet by 207 feet. On this he placed

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Scopa is very doubtful, although it is the reading of the best manuscript. Some MSS. read *una scopa*, for which the emendation *imo scapo*, 'on the lowest drum,' has been proposed (Overbeck, *Gr. Plastik*, 3rd ed., II., p. 95; Murray, *Journ. R.I.B.A.*, 3rd ser., Vol. III., p. 47). A similar confusion of *imus* and *unus* occurs in an adjoining passage of Pliny (*N. H.*, XXXVI., 92).

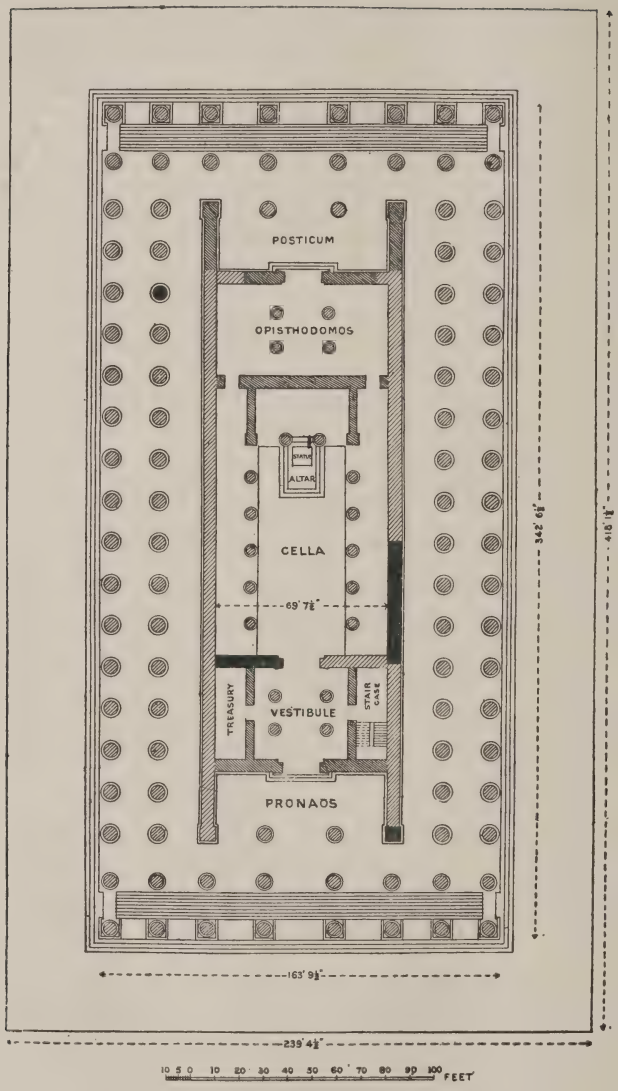
POSTICUM
OPISTHODOMOS
STATUE
ALTAR
CELLA
69' 7½"
TREASURY
VESTIBULE
STAIR CASE
PRONAOS
163' 9½"
239' 4½"
345' 6½"
416' 1½"
10 5 0 10 20 30 40 50 60 70 80 90 100 FEET

Fig. 8.

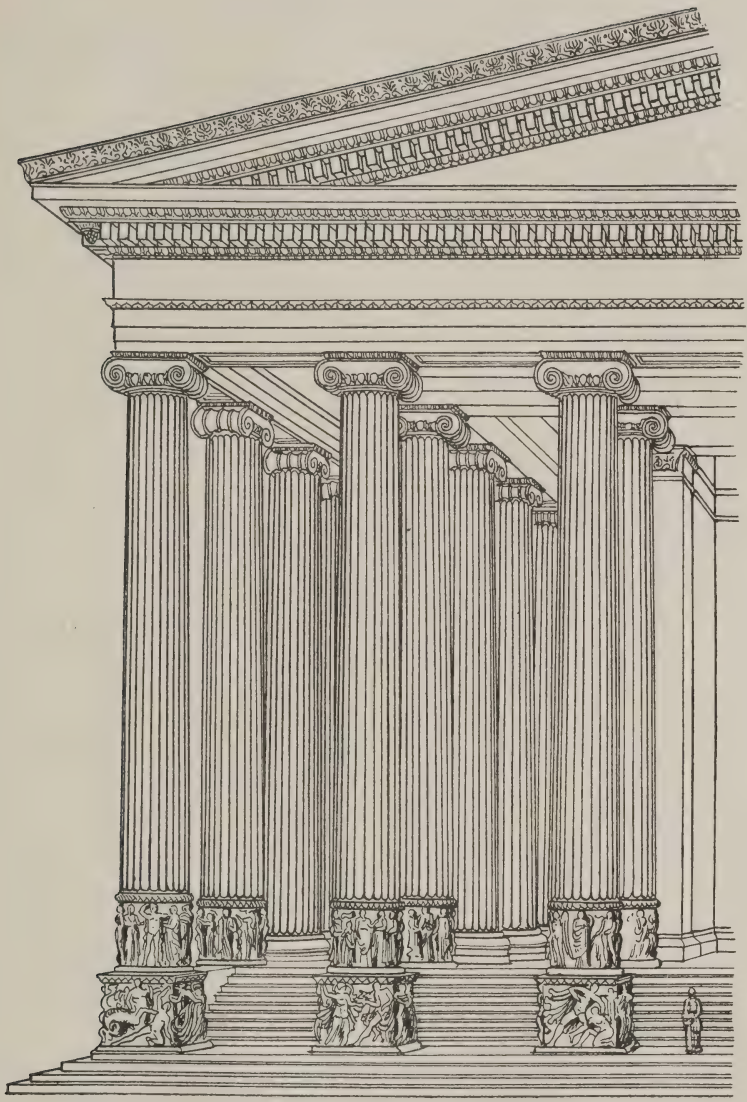

Fig. 9.

a temple surrounded by a double colonnade, with eight columns at the ends and twenty along the sides, and having two columns between the antae at each end, making a total of one hundred columns, of which the thirty-six at the ends are the *columnae caelatae*.

The obvious defect in this arrangement is that the square sculptured piers are made to serve, in a way that is impossible, for the frieze of the temple, and no arrangement can be accepted that does not provide for them.

Mr. Fergusson published a restoration with 100 columns in 1877. For this he substituted an amended restoration in 1883. He was aware that the piers were crowned by circular drums or bases, and in his second attempt he proposed a restoration in which the main features were that the thirty-six sculptured columns were distributed with twenty-four in the front and twelve in the back colonnade; that square piers supported the sculptured drums in the case of eighteen columns (with an ornamental member interjected); and that (in order to make up the 127 columns of Pliny) he placed nine columns at the hinder end of the temple. This use of an uneven number of columns at an end occurs rarely, and in abnormal conditions. As regards the sculptured drums, an arrangement by which some are placed upon the piers, and others on a level with the piers, disturbs the horizontal system characteristic of Greek architecture.

This difficulty is met in the restoration of Mr. A. S. Murray (Figs. 8, 9), in which the piers stand on one of the lower steps of the platform, so that their upper surface is level with that of the stylobate. The sculptured drums by which they are surmounted are thus exactly level with the corresponding drums which rest on the stylobate. The member interjected by Mr. Fergusson between the pier and the drum is omitted as unnecessary.

Restorations of the Temple of Artemis.

(1) J. T. Wood, *Discoveries at Ephesus* (1877). *Trans. of Roy. Inst. of British Architects* 1883–4, pls. 42–44; pp. 165–170. The remains of the lower course described above are only shown in the latter plans of Wood, and in those of Fergusson.

(2) J. Fergusson, *Sessional Papers of Roy. Inst. of British Architects,* 1876–7, p. 77.

(3) J. Fergusson, *Trans. of Roy. Inst. of British Architects*, 1882–3, p. 147; and 1883–4, p. 171.

(4) A. S. Murray (and R. C. Watt), *Journ. R.I.B.A.*, 3rd ser., vol. iii., p. 41 (Figs. 8, 9). Cf. Choisy, *Hist. de l'Architecture*, i., p. 344.

For general accounts of Ephesus and the Temple of Diana, see Guhl, *Ephesiaca* (1843); Falkener, *Ephesus and the Temple of Diana* (1862); Hicks, *Greek Inscriptions in Brit. Mus.*, pt. III. The dimensions are discussed by Hultsch, *Arch. Zeit.* 1880, p. 93; 1881, p. 113.

1200. Rectangular block of marble sculptured on two adjacent faces, and forming a quarter of a square pier. On one face is a female figure, wearing a long chiton and diploïdion, girt at the waist, whose action is that of a person pulling to the right, both arms being extended to the left as if she was dragging at some object. On the face, at right angles to this figure, are the remains of a male figure, half seated on a mass of rock; he wears the skin of a lion or of some feline beast of prey. The greater part of this figure is lost, and its action is uncertain, but it appears to have been engaged in a struggle with the female figure.

On account of the lion's skin, the subject has been interpreted as the contest of Heracles and the Amazon Hippolytè for the girdle of the latter. Neither figure,

however, is of the usual type for this subject, and a stick which is seen between the legs of the male figure is not an attribute of Heracles. The "choice of Heracles" is another suggested interpretation. (A. S. Murray.)

On the right of the female figure is the right arm and shoulder of another female (?) figure. The remainder of this figure is cut off by the joint of the stone. Her arm is bent; the hand, of which the fingers are broken away, is raised in the act of drawing forward a veil or mantle. She wears a long close-fitting sleeve.

Above the sculpture a small part remains of the enriched moulding. On the upper bed of the block a part of a circle is chiselled, which is presumed to be a setting line for a superimposed carved drum (see p. 170). The centre is marked by a dowel-hole.

Height, 6 feet 1 inch. Wood, *Discoveries at Ephesus*, pl. facing p. 188 and p. 188; Murray, *Journ. of R.I.B.A.*, 3rd ser., vol. iii., p. 50, p. 51, fig. 7; *Elgin Room Guide*, II., No. H. 4; Brunn, *Denkmaeler*, No. 173; Collignon, *Hist. de la Sculpt. Grecque*, II., p. 391; Wolters, No. 1243.

1201. Fragment from the corner of a pier. Heracles is seated at the angle. Only a small part of the left thigh, and the left hand are preserved, together with the mask of the lion skin, which falls over the left arm. The left hand seems to be holding the end of a bow. On the right of Heracles are slight remains of the drapery of a female (?) figure.

Height, 2 feet 4 inches. Murray, *Journ. R.I.B.A.*, *l.c.*, p. 50.

1202. A fragment of a carved drum has been placed on the pier formed by the fragments above described. This fragment occupies about a quarter of the circumference, and has parts of the legs below the knee of four figures standing to the right. Three of these are male figures, wearing an Oriental costume, with close-fitting trousers, a

tunic reaching below the knee, and a mantle which falls from the shoulders and drapes the back of the legs. The fourth figure appears to be female.

Height, 3 feet 3 inches. Murray, *Journ. R.I.B.A., l.c.* p. 51, fig. 7.

1203. A fragment, with the left leg of a male figure, draped as those described above, is placed at the back of this drum.

Height, 2 feet 1 inch.

1204. (Plate XXIII.) Two blocks forming the face of a square sculptured pier with parts of a combat, between two powerful male figures. The vanquished combatant is forced to a half sitting position on the ground. His right hand is seen gripping the back of the left thigh of the victor, who stands over him about to strike. This group is in very high relief, and large masses of marble, such as the flying drapery of the victor, were separate pieces, attached by dowels.

No attributes are preserved, but the powerful forms of the figures would be appropriate to a combat between Heracles and a giant such as Kyknos or Alkyoneus.

Some length of the enriched moulding crowns the left-hand block. On the upper bed the setting line for the circular drum is preserved.

On the second face of this block are remains of a deer, and of a draped female figure standing beside it, who seems to be placing her right hand on its horns. She wears a bracelet. If this group is connected with the labours of Heracles, it may be supposed to be Artemis with the Keryneian stag.—*Found near the western extremity of the Pronaos on the north side.*

Height, 6 feet 1 inch. Wood, *Discoveries at Ephesus*, pls. facing p. 214; Murray, *Journ. R.I.B.A., l.c.*, p. 50, p. 51, fig. 8.

1205. A corner block of a sculptured pier has been inserted in the same pier with the foregoing. On one face is a part of a combat between a male figure (perhaps Heracles or Theseus) and a Centaur. The Centaur is forced down on his knees, and his opponent stands over him, half kneeling on his back. The hero may have been gripping the throat of the Centaur (cf. Parthenon Metopes, Nos. 305, 306), and the left hand of the Centaur is seen clasping the thigh of the hero. The upper half of the block is lost and a large part of the surface has been worked down roughly, for some later purpose.

On the second face of this block, only small parts of the surface remain, which give no clue to the subject.

Height, 3 feet 5 inches. Murray, *Journ. R.I.B.A.*, *l.c.*, p. 50.

1206. (Plate XXIII.). Sculptured drum from a column of the Artemision. The principal figure appears to be that of a woman who stands to the front. She wears a sleeved chiton and sandals, and draws her mantle about her with both hands. The head, which is lost, was probably turned towards the figure of Hermes, who stands next her, with head thrown back, lips parted, left arm akimbo, and left foot drawn back. He wears a petasos, has a chlamys (with brooch) about the left arm, and carries a caduceus in the right hand.

Next to this figure on the left is a winged male figure whose head is turned to the right. The face, hair, and general type are effeminate. A sword in a scabbard hangs from the left side, suspended from a shoulder-belt. The right arm and right side are lost. The wings are very large: the tops of the pinions rise above the head of the figure; and the tip of the left wing reaches nearly to the ankle.

On the left of the winged figure are traces of the left shoulder and arm of another figure. The arm was bent

akimbo with drapery falling over it, like the left arm of the Hermes. The figure appears to be that of a man leaning on a stick, of which a small portion is preserved, and which supports the right shoulder. A small portion of the left side under the armpit is nude.

Behind the Hermes on the right is a female figure, the body facing to the front; the head, now broken away, may have been turned towards Hermes. She wears a long chiton with studded sleeves, and a diploïdion and sandals. The right arm of this figure is wanting from above the elbow, but the outline on the marble shows that this arm was bent upwards, the hand curving round towards the right shoulder. The hands were holding the ends of a curved object, apparently a circlet, or other ornament for the head. Next on the right is the lower half of a seated male figure turned to the left. His body, which is broken off near the waist, appears to have been draped in a mantle which passes across his lower limbs, and has probably hung from the left shoulder. On the feet are sandals with the details carefully indicated. On the right of this figure some slight remains of drapery may be seen at the bottom of the column, probably from the skirt of a standing figure. Between these remains of drapery and the vestiges on the left of the winged figure, which have been already described, is space for another figure, so that it may be calculated that the whole composition originally consisted of eight figures. The interpretation of the subject is uncertain. The view usually accepted is that of Robert, that it represents a version of the story of Alcestis, rather different from that of Euripides. The central woman is Alcestis. Hermes is about to escort her to the upper world, with the assent of Pluto and Persephone, the figures on the right. The winged figure is Thanatos (Death), who has been vanquished by Heracles (the watching figure on the left), and makes a sign to

Alcestis to start on her way. The difficulties of this interpretation are that it does not correspond closely with the literary form of the story, and the circlet (?) of Persephonè is unaccounted for; Thanatos is usually bearded, and the figure on the left can hardly be Heracles, if he is leaning on a staff.

Other interpretations proposed are that the winged figure is Agon, the genius of the Palaestra (Curtius); that the scene is the Judgment of Paris (Benndorf) or the Making of Pandora (A. H. Smith).—'*Found deeply buried in the sand and marble chippings at the west end of the Temple ..... turned completely over*' (Wood, p. 189).

Height, 5 feet 11¾ inches. E. Curtius, *Arch. Zeit.*, 1872, p. 72, pls. 65, 66; Wood, *Discoveries at Ephesus*, frontisp.; Robert, *Thanatos*, pl. 3, p. 37; *Elgin Room Guide*, II., No. H. 1; Rayet, *Monuments*, II., pl. 50; Brunn, *Denkmaeler*, No. 52; *Classical Sculpture Gallery*, No. 61; Pottier, *Étude sur les Lécythes blancs*, p. 41; Wolters, No. 1242; Mitchell, p. 535; Roscher's *Lexikon*, I., pp. 235, 2416; Benndorf, *Bull. della Comm. Arch. Comunale di Roma*, 1886, p. 54; pls. 1–3 (answered by Robert, *Phil. Untersuchungen*, 1886, X., p. 160); Overbeck, *Gr. Plastik*, II., 4th ed., p. 131; Murray, *Gr. Sculpture*, II., 2nd ed., p. 304; *Journal R.I.B.A.*, *l.c.*, p. 51, fig. 8; A. H. Smith, *Journ. of Hellen. Studies*, XI., p. 278; Furtwaengler, *Meisterwerke*, p. 522; Collignon, *Hist. de la Sculpt. Grecque*, II., p. 389; Gardner, *Handbook*, p. 420.

1207–1210. Two blocks, forming the face of a sculptured pier. A Nereid appears to be riding a Hippocamp, to the right. Both blocks, however, have lost the parts adjoining the central joint, and it is, therefore, somewhat uncertain whether they belong to the same subject. Of the Hippocamp parts of the mane, neck and forehand are preserved on the one block, and he is identified by the fin-like surface below. On the other block are the coils of the tail. Of the Nereid only the left hand is preserved, grasping the Hippocamp's neck, together with portions of flying drapery.

On the second faces of each of these blocks are slight remains of a similar subject. In one (1207) we have part of the drapery of the Nereid, and the rough outline of the neck of the Hippocamp. In the other (1208) the sculpture has been chiselled away, but the outlines of the curling tail can be made out.

A fragment (1209) has been inserted so as to form a part of the subject on the second face of No. 1208. It contains a large part of the body of the Nereid, and a part of the back of her Hippocamp. Her right arm was extended and held out a fold of her mantle. The angle of this block is lost, and there is, therefore, no second face.

Portions of the upper moulding are preserved on blocks 1208, 1209. An angle piece (No. 1210) has also been inserted. It has an inverted acanthus and palmette at the angle.

Height (of 1207), 2 feet 11 inches; (of 1208) 4 feet 6 inches; (of 1209) 3 feet 11 inches. Murray, *Journ. R.I.B.A.*, *l.c.*, p. 48, p. 49, fig. 5. Compare the Nereid of Timotheos from Epidauros, *Athen. Mittheilungen*, XIX., pl. 6.

1211. Fragment of a sculptured drum, which has been placed on the pier last described. The lower part is lost, and also the exterior surface of the upper part. The middle of the upper bed is preserved, with a central dowel-hole and a surface worked for the lowest drum of the fluted column. The sculpture preserved has the middle parts of a series of standing figures. There is no clue to the subject represented. The figures in order from the left are: (1) Female figure standing, closely wrapped in her mantle; (2) youth standing, wearing mantle only, which passes over the left shoulder and round the body; (3, 4, 5, 6) four male figures standing, all wearing mantles; No. 6 makes a gesture with raised right hand.

He seems to wear a ring on his thumb.—'*Found at the eastern end of the Temple, and on the south side.*'

Height, 4 feet 6 inches. Wood, *Discoveries at Ephesus*, p. 223, and pl. *ibid.*; Murray, *Journ. R.I.B.A., l.c.*, p. 49, fig. 5.

1212. Fragment of the corner block of a sculptured pier, with representations of Victories leading animals to sacrifice. On the front face is half of a group of a Victory leading a sheep. Of the Victory we have a part of a large wing, and parts of the drapery about the right leg and foot. Of the sheep we have the body, with the left hind-leg and part of the right foreleg. The shaggy surface of the sheep's body is represented conventionally, almost like scales. (For a ram's head see below, No. 1216.)

On the second face a bull is led to the right by a Victory. Of the bull we have the dewlap and parts of the belly and forelegs; of the Victory parts of the skirts about the left leg, which was advanced, and the left ankle. No traces remain of a wing. For the subject of Victories leading animals, compare No. 429 (balustrade of temple of Wingless Victory). The upper surface of the pier is sawn off obliquely.

Height, 4 feet 3 inches. Murray, *Journ. R.I.B.A., l.c.*, p. 49, fig. 6.

1213. Fragment of a sculptured drum, surmounting the pier described above. The fragment consists of the lower half of about half the circumference of the drum. The bottom bed remains, showing that, in this instance, the moulding below the reliefs was wanting, or was worked separately. The lower parts of a series of figures remain, but the subject cannot be determined. Beginning from the left we have: (1) Traces of the drapery of a standing figure; (2) a figure in a long chiton, standing to the right; (3) a figure, wearing long chiton, mantle, and sandals is seated to the left, on a low circular pedestal (with a moulding

round its top); the left arm rests on the pedestal and the right hand rests on the knee; she has a twisted bracelet on the left wrist; (4) figure draped in long chiton and mantle, standing to the front; (5) figure seated to the right on a circular pedestal; at the bottom of the pedestal is a moulding similar to that of the drums, where preserved. All the figures of this drum appear to be female. The back of this drum was sawn off for transport.

Height, 3 feet 11 inches. Wood, *Discoveries at Ephesus*, pl. facing p. 246; Murray, *Journ. R.I.B.A.*, *l.c.*, p. 49, fig. 6.

1214. Fragment of drum of a sculptured column; on this fragment are sculptured in very high relief two male nude figures as far as the waist, where they are cut off by the joint of the drum. They face each other. The figure on the right holds up in both hands an object curving to the left and resembling a branch. The figure on the left wears a mantle, and a mass of the drapery seems to be gathered in a bunch on the top of a staff, on which the right hand is resting. The left hand is extended. The surface of this sculpture is much decayed. The figures are on a larger scale and in bolder relief than the figures in the drums already described. This, combined with the fact that the member consists of two pieces, makes it probable that it was somewhat higher than the other extant drums, which it also exceeds in diameter by 3 inches. In Mr. Murray's restoration it is placed at the corner of the temple.

Height, 2 feet 11½ inches. Wood, *Discoveries at Ephesus*, pl. facing p. 218; Murray, *Journ. R.I.B.A.*, *l.c.*, p. 47.

1215. Fragment of a sculptured pier, with portions of two figures wrestling. One figure is half kneeling, and his left thigh is clasped by the hand of his opponent. The subject is perhaps the contest of Heracles and Antaeus.

Height, 3 feet 2 inches. Murray, *Journ. R.I.B.A.*, *l.c.*, p. 50.

1216. Fragment of a sculptured pier. Back part of a ram's head, with large horns. Both sides of the head are sculptured, and it must, therefore, have stood out very boldly, and probably belonged to the angle of a pier rather than to the sheep described above (No. 1212).

Height, 10½ inches. Murray, *Journ. R.I.B.A.*, *l.c.*, p. 50.

1217. Fragment of a sculptured drum, much mutilated, with a female right hand holding up a veil. A spiral bracelet on the wrist.

Height, 1 foot 8 inches.

Architectural Fragments of the Temple of Artemis.

The following fragments of the Order of the temple were brought to the British Museum. It will be seen that the frieze and the dentils are not represented, but otherwise the materials for a restoration of the order are fairly complete.

1219. 1–3. Three steps from the substructure forming the platform of the temple. The steps have a rise of 10¼ inches, 12½ inches, and 8½ inches respectively. No. 1219 has a setting line 1 foot 9½ inches from the front face.

1220. Base, with stylobate and lowest drum of an unsculptured column. These fragments were found *in situ* by Mr. Wood, and have been re-erected as found. They came from the column which was near the middle of the south (long) side of the temple.

The lowest course was supposed by Mr. Wood to be a square base for the column. It is, however, more probable that it is a part of the stylobate. At one end there are indications that the course was continued (*Journ. R.I.B.A.*, *l.c.*, p. 46). The height of the member (16¾ inches) is greater than that of the steps, but this

is unimportant if we suppose that the upper flights of steps only existed at the ends. (See the restoration.)

The lower moulding of the fluted drum is lost, but see below, No. 1221. When found, "portions of this base (the scotia) retained much of the red colour with which it had been originally tinted" (Wood).

Wood, *Discoveries at Ephesus*, pl. facing p. 176; *Elgin Room Guide*, II., No. A. 38.

1221. Fragments of the lower moulding of the fluted columns, inscribed with dedicatory inscriptions. Compare the inscription of Croesos on the base of the column of the archaic temple (Vol. I., No. 29). Four of these fragments appear to have belonged to a single column, and have been read:— . . . . γι . . Σαρδιηνὴ Ἀρτ[έμι]δι τ[ὸν] οὐδὸ[ν ἀνέθηκεν]. Some woman of Sardis appears to have dedicated the column together with a part of the pavement on which it stood. Compare the Pseudo-Aristotelian *Oeconomica* (ii. 19) for an Ephesian law authorising dedicatory inscriptions on the temple columns, when a contributor had given the estimated cost.

Roehl, *Schedae Epigraphicae*, p. 1; Wood, *Discoveries at Ephesus*, Inscriptions from Temple, 17; Hicks, *Greek Inscriptions in Brit. Mus.*, III., No. DXIX.

1222–1228. Ionic shafts and capitals, etc. The top of the shaft is combined in one case with the capital, but otherwise they are worked as separate blocks.

1222. Fragment from the top of an Ionic shaft. The flutings are surmounted by a bead and reel moulding. The joint is immediately above the moulding.

Height, 3 feet 3 inches.

1223. Fragment of Ionic capital. The right-hand volute and the back are broken away. The eye of the left-hand

volute is left plain and unfinished, and shows the lines and compass points used in setting out the volutes. The large egg and the palmette adjoining the right volute are roughly blocked out and unfinished. The joint is immediately below the large egg and tongue moulding.

Elgin Room Guide, II., No. A. 35.

1224. Restored Ionic capital, combined with the upper part of the flutings. One of the volutes is almost entirely wanting; the eye of the other volute is hollow, and has been filled perhaps with a metal ornament, for attaching which the two small holes in the edges may have served; the back of this capital is broken away. The restoration also includes a piece of the architrave; a piece of the under surface of the architrave, showing the coffer, with its astragalos moulding and angle palmette; a corner of the abacus moulding with the palmette, and part of the egg and tongue; another fragment from the middle of the abacus; several pieces of the volutes.

Wood, *Discoveries at Ephesus*, pl. facing p. 196; *Elgin Room Guide*, II., No. A. 33.

1225–1227. Three fragments of volutes from the Ionic capitals.

1228. Ionic capital, much broken. The joint, as in No. 1223, is immediately below the large egg and tongue moulding. A piece of the small egg and tongue moulding along the top has been restored in plaster, from the fragments inserted in No. 1224.

Elgin Room Guide, II., No. A. 34.

1229. The Architrave. A small section sawn from the block of the architrave has been placed above the capital (No. 1224). Another fragment (1229) gives the two upper bands, and a part of the third. This is presumably

a part of the architrave of which Pliny reports that it was raised to its place up an incline of bags of sand. The central slab refused to fall into its place, and the architect went to bed meditating suicide. The goddess appeared to him in a vision and assured him that she had settled the stone. In the morning it was found in its place (Pliny, *N. H.*, xxxvi., 96). Of the moulding above the architrave (shown as a Lesbian cymation in the restoration of Messrs. Murray and Watt) and of the frieze nothing remains.

1230, 1231. Fragments of the large egg and tongue mouldings, above and below the dentils. These mouldings are of two kinds: No. 1230 has no moulding between the astragalos and the lower bed; while in No. 1231 (1–4), a curved member $2\frac{1}{2}$ inches high occurs below the astragalos. The former is placed by Messrs. Murray and Watt below the dentils, and the latter above them.

Height (of 1230), 1 foot 2 inches; (of 1231), 1 foot 5 inches.

1232. 1, 2. The Tympanum. Two pieces of the tympanum, worked with a plain surface and having no indication of pedimental sculptures. They give the pitch of the pediment as 19 degrees.

1233. Fragment of corona of Cornice. On the face the acanthus ornament is sculptured in very bold relief and deeply undercut. On the left is a finely worked joint. At the joint is a ridge rising up from the gutter, to determine the course of the rainwater. The stone shows on the right part of the spout leading to the lion's mouth, and by doubling the length from the left joint to the estimated middle of the lion's head we obtain that the lions were about 5 feet 11 inches apart, if the water ridge on the left was central.

Height of remaining portion, 1 foot 9 inches. Wood, *Discoveries at Ephesus*, p. 250; *Elgin Room Guide*, II., No. A. 36.

1234. Lion's head from the cornice. The eyes are deeply set; the wrinkles on the nose are strongly marked. The lower jaw is broken away. This fragment was embedded in the foundations of the walls, which Mr. Wood found within the cella. On the right temple of the lion's head is a hole made by the iron bar or jumper employed in blasting those foundations.

Elgin Room Guide, II., No. A. 37.

1235. Fragment with the lower jaw of a lion, from the cornice of the temple.

1236. 1–6. Six fragments of flat marble roof-tiles, and one fragment of a curved tile for covering a joint of the flat tiles. The flat tiles have projecting pieces which would serve to keep them in position on horizontal laths. On the corner of one of the tiles are the letters ϛΚΛΘΗϚ, probably for the guidance of the masons.

Elgin Room Guide, II., No. A. 41; Puchstein, *Arch. Anzeiger*, 1890, p. 162.

1237. Fragment of an acroterial ornament, with interlaced acanthus scrolls. The ground is very deeply sunk (about 3 inches) in order to obtain strong effects of shadow.

Height, 2 feet 1 inch.

1238. Corinthian capital from the site of the Artemision. Wood (*Discoveries at Ephesus*, p. 269) thought that this may have been the capital of one of the columns in the interior of the cella, which, on this evidence, he restored as of the Corinthian order. The cap is elliptical in plan, at the face of the foliage, but the upper bed is worked in the form of two circular half-capitals, joined by a pilaster cap 17 inches wide.

Height, 2 feet 6 inches. Extreme dimensions 4 feet 3 inches by 3 feet 2 inches. Fergusson, *Trans. R.I.B.A.*, 1876–7, p. 83; *Elgin Room Guide*, II., No. A. 40.

MISCELLANEOUS SCULPTURES FROM EPHESUS.

A considerable number of miscellaneous sculptures were found by Mr. Wood in the course of his long search for the Temple of Artemis, and in minor excavations undertaken on the site of the town. Several of these have already been described in the first volume of this catalogue (Nos. 678, 745, 754–6, 778). The remainder follow below. The site of the Great Theatre, in particular, yielded a considerable number of sculptures, mostly, however, of the Roman period.

1239. Left side of a female head, having a mass of hair brought to the back of the head where the sculpture is unfinished. The ear is half covered. The surface of the marble is highly polished.—*From the site of the Temple of Artemis.*

Parian marble. Height, 1 foot.

1240. Right foot of statue of heroic size. The ground rises up behind the heel, as if the figure was attached to the ground like a relief.—*From the site of the Temple of Artemis.*

Marble. Length of foot, 1 foot.

1241. Torso of Athenè. The figure stands, resting on the left leg, and wears a long chiton, with diploïdion girt at the waist, and a small aegis fringed with snakes; in the middle is a winged Gorgoneion. The head and arms are wanting. The right arm, which was in a separate piece, was extended. The left arm falls by the left side. Traces remain by the left leg of some object now lost, a stump, or perhaps a shield.—*From the Great Theatre at Ephesus.*

Parian marble. Height, 4 feet 6½ inches. Wood, *Discoveries at Ephesus*, p. 76; *Græco-Roman Guide*, I., No. 124 A. Amelung, *Basis aus Mantinea*, p. 23; Reinach, *Répertoire de la Statuaire*, II., p. 294, No. 9.

1242. Torso of Poseidon. His body leans forward; his right foot has been raised, and has rested on a rock. His right hand, which holds a dolphin, rests on his right knee; his left arm has probably rested on a trident held vertically. The head, left arm, and both legs of this figure are wanting.—*From the Great Theatre at Ephesus.*

Parian marble. Height, 1 foot 7½ inches. *Græco-Roman Guide*, II., No. 93.

1243. Upper part of torso of an emperor. The figure wears a cuirass with reliefs. In the middle of the breast is a winged Gorgoneion, surrounded by a conventional border of aegis scales. Below, the upper parts of two Gryphons confronted. Thunderbolts are on the shoulder straps. The head was separately made, and fixed in a scooped-out hollow.—*From the Great Theatre at Ephesus.*

Marble. Height, 1 foot 8 inches. Wood, *Discoveries at Ephesus*, p. 75; Wroth, *Journ. of Hellen. Studies*, VII., p. 129; Reinach, *Répertoire de la Statuaire*, II., p. 585, No. 1.

1244. Torso from neck to the waist of youthful figure, somewhat bent over to the left side.—*From the Great Theatre at Ephesus.*

Marble. Height, 1 foot 9 inches.

1245. Torso of a male figure, from the navel to the knees, standing mainly on the right leg. He is nude except for a mantle about the legs. The back is not worked.—*From the Great Theatre at Ephesus.*

Marble. Height, 11 inches.

1246. Torso, from the neck to the groin, of a male figure with a small piece of drapery on the left shoulder. The arms are broken off about the middle of the biceps. Work very late and poor.—*From the Great Theatre at Ephesus.*

Marble. Height, 2 feet 3 inches.

1247. Draped female figure, standing mainly on the left leg. She has a long chiton girt with a cord knotted on the waist, and a mantle passing over the left shoulder, round the body, and over the left arm. She has sandals. The head, right arm, right foot and left hand are wanting. Ordinary work.—*From the Great Theatre at Ephesus.*

Marble. Height, 3 feet 2½ inches.

1248–1250. Fragments of a frieze, from the proscenium of the Great Theatre, representing a series of recumbent Satyrs.

1248. Satyr, reclining, with head to the right, on rough ground covered by a panther skin, with the left elbow resting on the panther's mask. The Satyr is broken off across the groin, and the right arm is wanting. He has small budding horns, pointed ears, goat's wattles, and curling hair, which shows traces of red colour. He has a knotted staff in the left hand. On the right is the stem of a tree, whose branches are seen by the Satyr's head.

Parian marble. Height, 2 feet 3 inches; width, 1 foot 10½ inches.

1249. Lower parts of a Satyr, reclining, with head to the left, on rough ground, covered by a panther's skin, with the right arm resting on the (unfinished) panther's mask. The Satyr is broken off about the middle of the body, the upper part, together with the right hand and most of the right leg being lost. On the left is the stem of a tree, and on the right part of a vine.

Parian marble. Height, 1 foot 9 inches; width, 3 feet 4½ inches.

1250. Upper part of a Satyr, reclining, with his head to the left. He leans on the right arm, with the left arm extended. The Satyr is broken off at the groin, and the arms are wanting from a little below the shoulders. He has Satyr's ears, and wattles, and curling hair, but the horns are uncertain. Above are parts of a vine.

Parian marble. Height, 2 feet 2 inches; width, 1 foot 2 inches.

1251. Fragment of frieze, with lower part of Cupid seated on rocks, leaning on the left hand. His hand, legs from the groin, and top of the wing remain. On the right is the lower part of a boy, probably a Cupid, standing to the right. On the left is the left foot of a figure standing to the right.

Marble. Height, 1 foot 9 inches; width, 3 feet 3 inches.

1252. 1. Head of young Satyr, wearing pine-wreath, with Satyr's ears, curling hair, and budding horns.

Marble. Height, 8 inches. This head is treated like the heads of the Satyrs in Nos. 1248–1250; but as it is said to have been found on the site of the Temple of Artemis, it probably belongs to a different series.

2. Head of a Satyr, wearing pine-wreath.

Marble. Height, 8 inches.

1253. Unfinished relief of a Triton blowing a shell. He is turned to the right, and holds his shell with the left hand. With the right hand he holds a steering paddle over his left shoulder. The sculpture is unfinished throughout, the subject being roughly blocked out. Above is a roughly indicated moulding, now broken away.—*From the Great Theatre at Ephesus.*

Bluish marble. Height, 1 foot 6 inches; width, 3 feet 6 inches. Wood, *Discoveries at Ephesus*, p. 76.

1254. Fragment of relief, with the head and shoulders of a bull rushing to the left in high relief.—*From the Great Theatre at Ephesus.*

Marble. Height, 1 foot 6 inches.

1255. Fragment of relief, with winged Cupid moving to left, with both arms extended. The head, forearms, left foot, and much of right leg are wanting. The feathers of the wings are seen on the background of the relief.—*From the Great Theatre at Ephesus.*

Marble. Height, 1 foot 11 inches.

1256. The lower half of a statue of Lucius Verus, broken off above the waist. The figure is nude, except for a mantle falling at the back, which was probably gathered in the right hand. He stands on the left leg, with the right advanced. On the right, support is given by the stem of a tree. This fragment, together with the upper part of the trunk of the same figure, was discovered by Mr. J. T. Wood in 1865. The other part of the body was unfortunately lost by the shipwreck of the vessel in which it was sent home, while the head is said to have found its way to the Museum of the Evangelical School at Smyrna.

On the base of the statue is the following inscription :—

Λούκιον Αἴλιον Αὐρήλ[ι]ον Κόμμοδον τὸν υἱὸν τ[οῦ]
Αὐτοκράτορος· Οὐήδιος Ἀντωνεῖνος.

showing that the statue was dedicated by Vedius Antoninus.

This inscription, as has been shown by C. Curtius, does not relate to the Emperor Commodus, but to Lucius Verus, after his adoption by Antoninus Pius, 138 A.D., and before the death of that Emperor, when he first took the name of Verus; the statue, therefore, cannot have been erected later than A.D. 161. The dedicator, P. Vedius Antoninus, was a favourite of Antoninus Pius.—*Found near the central doorway of the Odeum at Ephesus.*

Parian marble. Height, 4 feet 6 inches. Wood, *Discoveries at Ephesus*, pp. 47, 50, 78; C. Curtius, *Hermes*, IV., p. 189; *Arch. Zeit.*, 1868, p. 82; *Græco-Roman Guide*, I., No. 31; *Greek Inscriptions in Brit. Mus.*, No. DV.; Furtwaengler, *Ueber Statuenkopieen im Alterthum*, I., p. 43.

1257. Torso of Silenus standing. His right arm probably supported on his head the basket used in the festivals of Dionysos. (*See* the Silenus in the Bronze Room, No. 284.) The head, forearms, and legs from below the knees are wanting. A small mantle is twisted round his loins

and knotted in front, after the fashion characteristic of Silenus. At his left side is a tripod stand, on which rests a vase, surmounted by a small saucer, containing a phallus. The sculpture is late and coarse.—*From the Odeum at Ephesus.*

Marble. Height, 2 feet 8½ inches. Wood, *Discoveries at Ephesus*, p. 51; Reinach, *Répertoire de la Statuaire*, II., p. 53, No. 3; *Græco-Roman Guide*, II., No. 0.

1258. Torso of youthful Dionysos, standing, from the neck to the middle of the thighs. The head and arms are wanting and the body has been deliberately mutilated. The figure wears a goat-skin knotted on the left shoulder, the mask of the horned and bearded goat being shown on the left side. The long tresses of hair which fall over the shoulders justify the interpretation of the figure as Dionysos rather than as a young Satyr.—*From the Basilica near the Odeum at Ephesus.*

Marble. Height, 2 feet 9 inches.

1259. Torso of draped female figure, from the breasts to the middle of the thighs. She wears a chiton, and a mantle which passes over the arms, and about the thighs.—*From the Basilica near the Odeum at Ephesus.*

Marble. Height, 1 foot 1 inch.

1260. Torso and right leg of statue of heroic scale (the two parts separate). The torso reaches from the neck half way down the thighs. The arms are wanting, but the fingers of the right hand are seen on the right thigh. The figure wears a chlamys fastened on the right shoulder by a quatrefoil brooch. The right leg extends from the middle of the thigh to the top of the boot. Beside the leg is a stump of a tree, from which hangs a circular shield, suspended by a knotted sash.—*From the Basilica near the Odeum at Ephesus.*

Marble. Height of torso, 3 feet 11 inches; of leg, 2 feet 7 inches.

1261. Youthful male torso, from the neck to the navel. The figure was slightly bent to its left. The ends of a taenia fall on the shoulders. *From the Basilica near the Odeum at Ephesus.*

Parian marble. Height, 1 foot $\frac{3}{4}$ inch.

1262. Right leg from below the knee of male figure of heroic size, attached to a stump.—*From near the Odeum at Ephesus.*

Marble. Height, 2 feet 4 inches; length of foot, 13 inches.

1263. Jupiter (Zeus) seated on a throne. He is in an easy attitude, half turned to his right, with the right arm resting on the back of the chair. The head, both arms, and right foot of Jupiter are wanting; the lower half of his body is clad in a mantle, and he wears sandals. The throne has a cushion, which is supported in front on the right side by a Sphinx, above which is a ram's head. On the right side of the throne is the eagle, in relief, standing; on both sides of the chair are holes in the marble for the attachment of separate pieces for the arms of the chair. The right foot and right forearm of Jupiter were also separately attached. The back of the chair is left rough. Fair Roman work.—*Ephesus.*

Marble. Height, 2 feet 9½ inches. *Græco-Roman Guide*, II. No. 77.

1264. Statuette of Hermes, standing on the right leg, with the left leg advanced, and resting on some support now missing. With the left hand he supports a lyre on his left thigh. He wears a chlamys fastened by a fibula on his right shoulder. Part of a rock remains beside the left thigh. The head, right arm, left hand, right leg, and left foot and ankle of this figure are wanting.—*Ephesus.*

Marble. Height, 1 foot 5 inches. *Græco-Roman Guide*, II., No. 16.

1265. Torso of a male figure, from the neck to the knees, wearing a thick and elaborately-worked mantle, which passes round the lower part of the body and over the left shoulder. The left hand rests on the hip. The right arm and region of the right thigh are wanting.—*Ephesus.*

Close-grained marble (?), resembling fine limestone. Height, 11¾ inches.

1266. Female torso, from the neck to the navel, and having the upper arms. She is nude, and leans slightly to her left. There are four holes between the neck and the left breast, and a stud of marble on the left arm, as if for the attachment of some object.—*Ephesus.*

Parian marble. Height, 11 inches.

1267. Head of Medusa, in relief to the front. The head is of the ideal type, with contracted forehead, and long snaky tresses of hair. Wings rise far back on the head. At the back is a circular boss corresponding to the head.—*Ephesus.*

Marble. Height, 11 inches.

1268. Head of Athenè, wearing plumed helmet. A ram's head on each side of the peak. Flowing hair, gathered back.—*Ephesus.*

Marble. Height, 7½ inches.

1269. Left foot of a figure standing, wearing a sandal. The two greater toes are wanting. There are traces of red on the sandal.—*Ephesus.*

Marble. Height, 5½ inches; length, 10 inches.

1270. Small altar. On the front, Pan as a warrior in armour. He has goat-legs, but a beardless human face. He wears a helmet and cuirass, with a shield on his left arm and a sword in the right hand. On the back is a crested

serpent; on the left a bull's head in an olive wreath below rosettes; on the right a snake, roughly blocked out. The present relief is probably humorous, although Pan's military prowess, and especially his power of inspiring Panic terror, was well known.—*Found in the ruins of the Augusteum* (?) *at Ephesus.*

Marble. Height, 1 foot 9 inches. Wood, *Discoveries at Ephesus*, p. 153.

Sepulchral Monuments from Ephesus.

1271–1284. The first three sculptures in the series were omitted by oversight from the series of Greek Reliefs in Volume I. The sarcophagi, and Roman reliefs, were found beside one of the two roads that diverge outside the Magnesian Gate, and lead respectively to the Temple of Artemis and to Magnesia. See the plan, in Wood, *Discoveries at Ephesus.*

1271. Relief, rudely cut in a sunk panel, above which acroterial ornaments are slightly indicated.

Beardless figure, wearing a short sleeved tunic, is seated on a rough seat to the right, holding a large *syrinx* in his hands.

Inscribed Ἔβενος πρωταύλης Ἱεροκλῆ τῷ ἰδίῳ συριστῇ ἐκ τοῦ ἰδίου τὸ μνημῆον· χαῖρε.—*From the site of the Artemision. J. T. Wood. Presented by the Ephesus Excavation Committee*, 1884.

Marble. Height, 1 foot $1\frac{3}{4}$ inches. *Greek Inscriptions in Brit. Mus.*, No. DCLXXII.

1272. Relief, very roughly cut, in a sunk panel, above which is a pediment, with circular disk in the centre and acroterial ornaments. A beardless figure, wearing a short-sleeved tunic and chlamys, is seated on a cushioned arm-chair, to the right, with food (?) in each hand. Before

him is a three-legged table, on which stand three vessels. —*Ephesus.*

Inscribed Τα . . . . χ . . . χ . s Τρόφιμος· ζῇ.

Marble. Height, 1 foot 10½ inches. *Greek Inscriptions in Brit. Mus.*, No. DCXLVII.

1273. Relief, very rough, with part of a sepulchral banquet. Draped male figure (head lost) reclines on his left elbow with a bowl in his right hand. Before him is a three-legged table with food. On the right stands a boy, in short tunic, with his hands folded. Beside him a large amphora.—*Ephesus.*

Inscribed Ἀρτ]έμων Ἀρτέμωνος Κνίδιος.

Marble. Height, 1 foot 1 inch. *Greek Inscriptions in Brit. Mus.*, No. DCLVIII.

1274. Small sarcophagus with lid. In relief on the front side are an ox-head in the centre, and rams' heads at the corners, which are connected by festoons of fruit, etc. At the ends the relief is not finished. In this sarcophagus and the following examples the lid was fastened down with iron cramps. This sarcophagus was also fastened by cramps to its pedestal.

Inscribed below the wreaths Ἄνασσα Ἀπολλωνίου χρηστὴ χαῖρε.—*Found on the road from the Magnesian Gate to the Temple of Artemis at Ephesus.*

White marble. Height (with lid), 1 foot 1½ inches; width, 1 foot 5 inches. Wood, *Discoveries at Ephesus*, p. 125; C. Curtius, *Hermes*, IV., p. 214; *Greek Inscriptions in Brit. Mus.*, No. DCXXII.

1275. Small sarcophagus with lid, of a design similar to that of No. 1274.

Inscribed above and below the wreaths *Pannychus (s)ibi et uxor(i) Pithan(e) et filia(e) Pithane.* Πάννυχος ἑαυτῷ καὶ Πιθάνῃ γυναικὶ, καὶ θυγατρὶ Πιθάνῃ.

The Greek inscription is inscribed in the place of a previous inscription, obliterated.—*Found on the road from the Magnesian Gate to the Temple of Artemis at Ephesus.*

White marble. Height (with lid), 1 foot 2 inches; width, 1 foot 5 inches. Wood, *Discoveries at Ephesus*, p. 126 ; C. Curtius, *Hermes*, IV., p. 214; *C.I.L.*, III., 6089; *Greek Inscriptions in Brit. Mus.*, No. DCXXXII.

1276. Sarcophagus with lid. In the middle of the front is a full-face head of Medusa, with snakes under the chin, and connected by festoons with the ram's heads at the angles. Rosettes are above the festoons. On the three remaining sides the design is only roughly blocked out.

Inscribed *Dis Manibus T. Valerio T. f. Secundo, militis cohortis* VII *praetoriae, centuriae Severi.—Found on the west side of the road to Magnesia at Ephesus.*

Marble. Height (with lid), 1 foot 7 inches; width, 2 feet ½ inch. Wood, *Discoveries at Ephesus, Inscriptions from Tombs*, p. 4, gives a continuation of the inscription from the pier below the sarcophagus; C. Curtius, *Hermes*, IV., p. 218; *C.I.L.*, III., 6085.

1277. Sarcophagus. In front is a representation of a keyhole plate, a wreath in low relief, containing the inscription ὁ δῆμος (*sc.* στεφανοῖ) and a tablet which is inscribed Μητρᾶν Μοιραγένου Τρύφωνα.—*Found on the west side of the Magnesian Road, near the Magnesian Gate at Ephesus.*

Marble. Height, 1 foot 1¼ inches; width, 1 foot 7 inches. C. Curtius, *Hermes*, IV., p. 213, *Greek Inscriptions in Brit. Mus.*, No. DCXL. For the keyhole plate, cf. *Rev. Arch.* 2nd ser., XVII., pl. 20.

1278. Sarcophagus. In the middle of the front is a full-face head of Medusa, with snakes under the chin, and connected by festoons with the rams' heads at the angles. Rosettes are above the festoons. The design is similar to that of No. 1276. At the back is an ox-head between

rams' heads and festoons, roughly blocked out. At the sides are festoons, and above them Amazons' shields.

Inscribed *P. Corneli Nicephori, nomenclatoris.* Π. Κορνηλίου Νεικηφόρου νομενκλάτορος. — *Found on the road from the Magnesian Gate to the Temple of Artemis at Ephesus.*

Marble. Height, 1 foot 4¼ inches; width, 2 feet 5½ inches. Wood, *Discoveries at Ephesus*, p. 129, and *Inscriptions from Tombs*, p. 11, *C.I.L.*, III., 6080; *Greek Inscriptions in Brit. Mus.*, No. DCLXV.

1279. Sarcophagus. In the middle of the front is an ox-head, connected by festoons with rams' heads at the angles. The design on the sides is roughly blocked out, and the back is plain.

Inscribed *Eppia, M. f. infans.* Ἐππία Μάρκου θυγάτηρ νήπία.—*Found on the Magnesian Road, near the Magnesian Gate at Ephesus.*

Marble. Height, 1 foot 5½ inches; width, 2 feet 9 inches. C. Curtius. *Hermes*, IV., p. 214; *C.I.L.*, III., 6088; *Greek Inscriptions in Brit. Mus.*, No. DCXXXIX.

1280. Part of a small sarcophagus. In the centre is a draped male figure standing, with a patera in his left hand. At the angles are standing figures, one being an Eros, much mutilated, and supporting festoons. On the right end a child is seated on the ground; on the left end is a basket. —*Found on the west side of the Magnesian Road, near the Magnesian Gate at Ephesus.*

Marble. Height, 1 foot; width, 1 foot 5½ inches.

1281. Part of a sarcophagus. On the front, festoons connect rams' heads at the angles with ox-heads near the middle, a large part being lost. At the right end the design is only roughly blocked out. An inscription has been erased.—*Ephesus.*

Marble. Height, 1 foot 3 inches; width, 3 feet 8½ inches.

1282. Sarcophagus. On the front are two Medusa-heads, connected by festoons with rams' heads at the angles; a rosette above each festoon. The back is similar, with ox-heads in place of Gorgoneia. Festoons at the ends.

Inscribed, Λ. Ἰουλίου Ζωσύλου τοῦ κατοιχομένου καὶ Ἰουλίας Ζωῆς· ζῇ· καὶ Λ. Ἰουλίου Λ(ουκίου) υἱοῦ ἐκ Τερτυλλιανοῦ.—*Ephesus.*

Marble. Height, 1 foot 9 inches; width, 4 feet 1½ inches.

1283. Relief, in a sunk panel, with roughly indicated pediment and acroterial ornament. A lictor's *fasces*, consisting of the bundle of rods, two single rods, and the axe, which terminates at the top in a lion's (?) head turned to the front.

Inscribed *D. Publicius* ♌ *Fructus lictor Fontei Agrippae proco(n)s(ulis). Vixit annis xxx.* Fonteius Agrippa was proconsul of Asia, in 68 A.D.—*Found on the Magnesian Road at Ephesus.*

Marble. Height, 4 feet 8 inches. C. Curtius, *Hermes*, IV., p. 217; Wood, *Discoveries at Ephesus*, p. 114; Mommsen, *Röm. Staatsrecht*, I., p. 261; *C.I.L.*, III., No. 6083.

1284. Large slab, with a lictor's *fasces* in relief on each side, consisting of the bundle of rods, two separate rods, and an axe.

Between them the inscription *M. Calpurnio M(arci) f(ilio) Col(lina) Rufo praef(ecto) frumenti, ex s(enatus) c(onsulto), leg(ato) pro(vinciae) Cypro pr(o) praetore, et Ponto et Bithyniae et pro(vinciae) Asiae.—From the Street of Tombs, Ephesus.*

Marble. Height, 4 feet 1 inch. C. Curtius, *Hermes*, IV., p. 217; Wood, *Discoveries at Ephesus*, p. 115; and *Inscriptions from Tombs*, p. 5; *C.I.L.*, III., No. 6072.

1285. Fragment of frieze in two bands. Above, two pairs of gladiators in combat, and parts of the drapery of a fifth figure. Below, two peasants leading rough country carts, with solid wheels. The first cart is drawn by two mules, and has four skins of wine and four wheels; the second cart is drawn by two humped oxen, and has three skins of wine and one pair of wheels. Roughly worked, with the ground of the relief left unfinished, and a joint at each end, showing that the frieze was continued.—*Found near the Magnesian Gate at Ephesus.*

Coarse-grained marble. Height, 2 feet 11 inches; width, 3 feet 6¾ inches. Wood, *Discoveries at Ephesus*, pp. 112, 113. This sculpture was thought by Mr. Wood to have formed a part of the superstructure of the Magnesian Gate.

1286. Part of a stelè, with a series of combats with a lion. The relief probably consisted of four sunk panels. Of the first, the lower edge remains, with the feet of a figure standing, probably awaiting attack; a heavy anklet round his ankle. Probably inscribed πρώτη. In the second, the man, whose head and arms alone remain, meets the onslaught of the lion with a club. Inscribed δευτέρα. In the third, the lion rushes on the man, who has fallen, and seizes on his thigh. The man is naked, except for a cloth round his loins, and the anklets mentioned above. Inscribed τρίτη. Of the fourth, only the head remains of a figure who probably stood over the corpse, and the inscription τετάρτη· ἀνηρέθη.

The relief was thought by Mr. Wood to commemorate a Christian martyr, but it has no distinctively Christian features. The inscriptions are thought by Mr. Hicks to refer to the successive contests (μάχαι) in which the *bestiarius* was engaged. Though the panels seem to represent the various stages of a single event, other reliefs at Oxford (Michaelis, Oxford, No. 136) and Smyrna (*Rev. Arch.*, 3rd

ser., xvii., p. 48) seem to establish that the word to be supplied is ἡμέρα.—*From the Artemision, Ephesus.*

Coarse marble. Height, 2 feet 5½ inches; width, 1 foot 4½ inches. Wood, *Discoveries at Ephesus*, p. 222; *Greek Inscriptions in Brit. Mus.*, No. DCLXX.

MISCELLANEOUS ARCHITECTURAL FRAGMENTS.

The following fragments are derived from various sites at Ephesus.

1287. Slab with a palmette ornament, and a form of Lesbian cymation. The stone has been roughly cut down for building. It is inscribed on its right side, upon the original surface, with a fragment of an agonistic decree.—*Ephesus.*

Marble. Height, 2 feet 1 inch; width, 2 feet 4 inches. *Greek Inscriptions in Brit. Mus.*, DCXII.

1288. Pilaster capital, enriched with a torus moulding, and a palmette and astragalos. These mouldings are unfinished, and in part only slightly indicated on the surface of the marble.—*Ephesus.*

Marble. Height, 11½ inches; width, 2 feet 3 inches.

1289. Corinthian capital of rough work.—*Ephesus.*

White marble. Height, 1 foot 5¼ inches; width of abacus, 1 foot 8 inches.

1290. Corinthian capital with acanthus leaves. Late Roman. —*Ephesus* (?).

Marble. Height, 1 foot 2¼ inches.

1291. Capital of a Corinthian pilaster, of very late period, with an elaborate floral scroll between two volutes; large acanthus leaves at the corners.—*Ephesus.*

Marble. Height, 11½ inches; width, 1 foot 5 inches.

1292. Small Ionic capital, of late careless work.—*Ephesus. Presented by A. J. Copeland, Esq.*

Marble. Width of abacus, 1 foot 1¼ inch.

1293. Fragment of the cover of a sarcophagus, with overlapping scales above, and with a rough frieze of rosettes and floral patterns on the front edge.—*From the site of the Temple, Ephesus.*

Marble. Width, 1 foot 2 inches.

1294. Slab, forming a quarter of a large circular base, with torus mouldings. This slab does not appear to be any part of the order of the temple.—*Ephesus.*

Marble. Radius, 3 feet 2 inches; height, 1 foot 2 inches.

SCULPTURES FROM CNIDOS.

The collection of sculptures from Cnidos was obtained for the most part by Sir C. Newton's expedition, in the course of the winter of 1857–8. While the operations at Budrum were being brought to a close, Sir C. Newton and a small party spent the winter at Cnidos, where their excavations met with considerable success. The principal sites examined which yielded sculptures were (1) the Temenos of Demeter and Persephonè; (2) the Temple of the Muses; (3) the Lion Tomb; (4) the Tomb of Lykaethion; (5) the Cemetery.

1. The Temenos of Demeter occupied a narrow platform, at the foot of an almost sheer cliff on the south side of the Acropolis of Cnidos. This platform, which measures about 260 feet by 140 feet, was made into a level rectangle by three confining walls of polygonal masonry. Three niches were cut in the face of the cliff. The

foundations were formed of numerous walls, but roughly built, and in part composed of fragments that had been used before. It was thought by Sir C. Newton that there had been a small shrine on the spot, which was in some way destroyed before the place had lost its reputation for sanctity. Small chambers were therefore built for the reception of the votive objects.

The finds included the statue of Demeter and other sculptures; votive offerings to Demeter and Persephonè, and inscriptions connected with votive offerings; a series of weights in marble, many of which have been thought to represent pairs of female breasts, though this is very doubtful; a considerable series of terracotta lamps and figures, and a series of lead rolls with imprecatory inscriptions devoting offending persons to the Infernal goddesses.

The character of the objects found and the inscriptions alike indicate the destination of the temenos. From some of the inscriptions we learn that certain other divinities shared it as assessors with Demeter and Persephone. In one they are named as Hermes and Pluto Epimachos (*Greek Inscriptions in Brit. Mus.*, No. DCCCXI.).

If we may judge from the date of the earliest sculpture and inscriptions found in the temenos, it began to acquire sanctity in the first half of the fourth century B.C. Votive offerings of lamps and terracottas continued to be made till a late period.

All the dedications are by individuals, and not by public bodies, and this fact led Sir C. Newton to suggest that the temenos had a private family character.

2. The Temple of the Muses.—On a terrace levelled in the rock, about 200 yards from the south-east harbour, Sir C. Newton cleared the foundations of a building of amorphous plan, but of finely jointed Greek masonry.

It seems to have consisted of a Doric colonnade in front of two small chambers, and facing a small temenos (Newton, *Hist. Disc.*, pls. 68, 83). The name was obtained from an inscription in which a statue of one Glykinna is dedicated to the Muses by her father and brothers. Epicrates is named as the sculptor (*Greek Inscriptions in Brit. Mus.*, No. DCCCXXIII.). The original architecture of the building was incorporated with Byzantine additions, and the occurrence of Christian emblems showed that it had been used as a church.

3. The Lion Tomb was originally surmounted by the colossal lion, No. 1350. For details of the architecture, compare No. 1350.

4. The Tomb of Lykaethion, or 'Tomb on the Peninsula,' was a considerable chamber, with a small ante-room. The principal chamber measured 20 feet 6 inches by 17 feet $6\frac{3}{4}$ inches. Apses were recessed in the thickness of the back and side walls. The chamber contained three large, and rather floridly decorated sarcophagi (which were not brought away), the portrait statue No. 1351, and the lesser sculptures Nos. 1352–3.

This tomb was situated on the peninsula which faces the city of Cnidos, and forms one side of its double harbour. It contained a series of inscriptions, apparently transcripts made to be placed in the tomb, dealing with honours paid to various persons, and in particular to one Lykaethion, daughter of Aristocleidas of Cnidos. Both inscriptions and sculpture appear to belong to the first century A.D. (Cf. Hirschfeld, *Greek Inscriptions in Brit. Mus.* Nos. DCCLXXXVIII.–DCCXCIII.; Newton, *Hist. Disc.*, pls. 69–71).

5. The Cemetery.—The circular altar-like sepulchral cippi, Nos. 1355–7, are derived from the cemetery of Cnidos.

One of these was obtained by Sir C. Newton, and the other two more recently, by Mr. Theodore Bent. The tombs of the necropolis consisted of chambers of three walls, projecting from the hillside, and supporting a flat terrace. "A cippus or stele, with an inscription, appears to have been placed upon the terrace, and perhaps served to conceal the entrance into the vaults beneath, which in some cases must have been entered through the roof. We found several of these cippi lying about: they are generally circular, and ornamented either with festoons, and the caput bovis, or with a serpent entwined round them twice. The inscription is placed either round the circular part of the stone or on the flat base or pedestal on which it stands, for we found instances of both." (W. J. Hamilton, *Researches in Asia Minor*, II., p. 43).

For the account of the expedition, see Newton, *History of Discoveries at Halicarnassus, Cnidus and Branchidae*, (1863); *Travels and Discoveries in the Levant*, Vol. II. (1865); and *Further Papers Respecting the Excavations at Budrum and Cnidus* (presented to the House of Commons, in pursuance of their address of August 2nd, 1859). The latter work gives the explorers' reports written during the excavation. See also Newton's *Essays*, p. 82; and G. Hirschfeld, in *Greek Inscriptions in Brit. Mus.*, Part IV., Section 1.

SCULPTURES FROM THE TEMENOS OF DEMETER.

For an account of the temenos, see above, p. 200.

1300. (Plate XXIV.) Seated statue of Demeter. The figure is seated to the front, on a cushioned chair, with a footstool. The chair originally had a high back, attached by two metal cramps, now torn away, and by a metal dowel, run with lead, in the shoulders of the figure. That the back of the chair was in contact with the figure is shown by the channel cut for the molten lead. The forearms, like the head, were separately attached.

The figure wears an under chiton, and a large mantle which passes over the back of the head, round the body and legs, half enveloping the right arm, and over the left shoulder. The front of the knees and breasts were the parts exposed, and have suffered much. The head is nearly perfect, and is pervaded by an expression of gentle melancholy and the languor of sorrow.

The hair is parted from the middle of the forehead, and falls in tresses on the shoulders.

The statue is generally assigned to the first half of the fourth century B.C., and to the influence, though not the direct authorship, of Praxiteles.—*Temenos of Demeter, Cnidos.*

Parian marble. Height, 4 feet 10 inches. First observed by the second Dilettanti Expedition, in 1812 (*Antiqs. of Ionia*, III., p. 22); found, nearly covered with earth, by Sir C. Newton, in 1858 (the head was found separately), *Hist. Disc.*, II., p. 377, 381; I., pl. 55; *Travels and Discoveries*, II., pp. 175, 177; Brunn, *Denkmaeler*, No. 65 (= *Classical Sculpture Gallery*, No. 193); *Trans. R. Soc. Lit.*, ser. 2, XI., p. 80, and pl.; Overbeck, *Kunstmythologie*, pl. 14, figs. 14, 19; text, III., pp. 447, 456; *Griech. Plastik*, 4th ed., II., p. 189; Rayet, *Monuments de l'Art Ant.*, II., No. 49; Mrs. Mitchell, p. 532, pl. (head); Wolters, No. 1275; Julius, *Athenische Mittheilungen*, I., p. 273; Baumeister, p. 1497; Roscher, *Lexikon*, I., p. 1365 Murray, 2nd ed., II., p. 260, pl. 23; Collignon, II., pl. 7, p. 362 Gardner, *Handbook*, p. 414; Klein, *Praxiteles*, p. 368.

1301. Statue of Nicocleia (?). Female figure, standing, wearing a long tunic of woollen texture, and a mantle which is wrapped about her arms. A veil passes over the back of her head. The head fits into a socket. The right hand, the left forearm, and a considerable part of the drapery, were also separately attached and are now lost.

Sir C. Newton suggested alternatively that this figure might be a figure of Demeter sorrowing, and seeking for her daughter, or a priestess. The goddess searching for her daughter is described as like an old unmarried woman,

a nurse or housekeeper (*Hymn to Demeter*, l. 101). It is, however, probable that the statue, which has a strongly individual character, is a portrait of Nicocleia herself.

The pedestal consists of a block, inscribed with a dedication by Nicocleia to Demeter and Persephonè, and the 'gods with Demeter,' in pursuance of a vow:—

Νικόκλεια Νικοχόρου
γυνὰ δὲ Ἀπολλοφάνευς
Δάματρι καὶ Κούρᾳ καὶ θεοῖς τοῖς
παρὰ Δάματρι εὐχάν.
—*Temenos of Demeter, Cnidos.*

Marble. Height of figure, 5 feet 1½ inches; of base, 2 feet 1½ inches, Newton, *Hist. Disc.*, pl. 56; pl. 89, No. 21; II., p. 398; *Greek Inscriptions in Brit. Mus.*, No. DCCCVI.; Reinach, *Répertoire de la Statuaire*, II., p. 244, fig. 5.

1302. Persephonè. Female figure, standing. She wears a long tunic, shoes, a high modius on her head, and a large mantle, which passes over the modius, round the body, and over the left shoulder. A fold is gathered in the left hand. In the right hand is a part of what was probably a pomegranate flower. The hair is parted over the middle of the forehead and gathered to each side.—*Temenos of Demeter, Cnidos.*

Parian marble. Height, 1 foot 5 inches. Broken at the moment of its discovery. Newton, *Hist. Disc.*, pl. 57; II., pp. 377, 420; Gerhard, *Akad. Abhandlungen*, II., p. 403; Overbeck, *Griech. Kunstmythologie*, pl. 15, No. 28; text, III., p. 476; Reinach, *Répertoire de la Statuaire*, II., p. 242, fig. 5.

1303. Pig, standing. Parts of the legs are broken away. Under the belly is a large circular support, such as is frequent with Greek figures of horses.—*Temenos of Demeter, Cnidos.*

Height, 1 foot 4½ inches. Newton, *Hist. Disc.*, pl. 58, fig. 2; II., p. 385; Reinach, *Répertoire de la Statuaire*, II., p. 748, fig. 3.

1304. Pig, standing. The feet are wanting. The beast is very fat, the belly not being separated from the plinth. The head and body are separate pieces, but seem to belong together.—*Temenos of Demeter, Cnidos.*

Marble. Height, 8½ inches.

1305. Pig, standing to the left. The forefeet are wanting. Between the forelegs is a circular support.

The pig stands on a plinth, inscribed with a dedication to Persephonè by Plathainis, wife of Plato. [Κού]ρᾳ Πλαθαινὶς Πλάτωνος γυνά. The same woman made other dedications in the shrine, two bases being extant with sockets for terms, and dedicated respectively to Demeter and Persephonè and to Demeter and Persephonè and the gods of their company.—*Temenos of Demeter, Cnidos.*

Marble. Height, 1 foot 3½ inches. Newton, *Hist. Disc.*, pl. 58, fig. 3; pl. 89, No. 19; II., pp. 385, 716; *Greek Inscriptions in Brit. Mus.*, No. DCCCVIII.; Reinach, *Répertoire de la Statuaire*, II., p. 748, fig. 2.

1306. Sow, standing. The beast is very fat. The snout is broken away.—*Temenos of Demeter, Cnidos.*

Marble. Height, 8 inches.

1307. Forepart of a small boar, from the eye to behind the forelegs. The snout and lower part of the forelegs are broken away.—*Temenos of Demeter, Cnidos.*

Marble. Height, 3 inches; length, 3¼ inches.

1308. Ram's head, broken off behind the horns.—*Temenos of Demeter, Cnidos.*

Marble. Height, 2 inches; length, 3¾ inches. Newton, *Hist. Disc.*, II., p. 381.

1309. Bull calf, standing to the left, with head turned to the front; short budding horns. The lower parts of the legs are wanting. The marble is left between the legs to strengthen the support.—*Temenos of Demeter, Cnidos.*

Marble. Height, 1 foot 5 inches. Newton, *Hist. Disc.*, pl. 58, fig. 4; II., p. 385.

1310. Bull calf, standing to the right, with head turned to the front. The forefeet are missing. The horns appear to have been pieces added. The marble is not worked out between the legs.—*Temenos of Demeter, Cnidos.*

Marble. Height, 1 foot 9½ inches. Newton, *Hist. Disc.*, II., p. 385.

1311. Footstool, with panelled sides, inscribed with a dedication by a priestess Philis to Persephonè. Φίλις ἱέρεια Κούρᾳ.—*Temenos of Demeter, Cnidos.*

Height, 1 foot 1 inch. Newton, *Hist. Disc.*, pl. 58, fig. 14; pl. 89, No. 23; pp. 392, 718; *Greek Inscriptions in Brit. Mus.*, No. DCCCXII.

1312. Votive basket, calathos, with a rectangular marble base, containing a socket. The two appear to have been found apart, but were connected, as fitting at the socket. The base is inscribed with a dedication by Xeno to Demeter and Persephonè. Ξενὼ Δήμητρι καὶ Κούρᾳ εὐχήν.—*Temenos of Demeter, Cnidos.*

Marble. Height of Calathos, 1 foot 1½ inches. Newton, *Further Papers*, etc., p. 31; *Hist. Disc.*, pl. 58, fig. 12; pl. 89, No. 22; II., p. 384; *Greek Inscriptions in Brit. Mus.*, No. DCCCVII.

1313. Female terminal figure. A roughly executed head and bust surmounts a square shaft, which is inserted in its original rectangular marble base.

The term may be supposed to be a portrait of the dedicator, rather than a representation of the goddess. The

base is inscribed with a dedication by a priestess to Persephonè. . . . λεία ἱέρεια Κούρᾳ.—*Temenos of Demeter, Cnidos.*

Height, 3 feet 8 inches. Newton, *Hist. Disc.*, pl. 58, fig. 1; pl. 89, No. 26; II., pp. 383, 718; *Greek Inscriptions in Brit. Mus.*, No. DCCCXIV.

1314. Female ideal head, perhaps Aphroditè. The head is slightly turned upwards, the forehead is broad and smooth. The sides of the head, chin, and nose are broken away. The back is worked flat.—*Temenos of Demeter, Cnidos.*

Parian marble. Height, 1 foot 1 inch.

1315. (Plate XXV. Fig. 1.) Head of a young girl, slightly turned upwards. The hair is brought to the back of the head, and is bound round and round with a broad band, the ends of which are tied in a knot above the top of the head.—*Temenos of Demeter, Cnidos.*

Marble. Height, 8¾ inches. Newton, *Hist. Disc.*, II., p. 381.

1316. Female head, perhaps Artemis. The hair is brought back from the forehead, and tied in a knot rather far back on the top of the head. The brow is prominent, and the eyes look slightly upwards.—*Temenos of Demeter, Cnidos.*

Marble. Height, 7 inches. Newton, *Hist. Disc.*, II., p. 385, No. 13.

1317. Small male head, of heroic type, bound with a fillet. Short curling hair, prominent brows, and eyes looking upwards. The top of the head is worked flat.—*Temenos of Demeter, Cnidos.*

Marble. Height, 2¼ inches.

1318. Female head. The hair is brought back on each side to the back of the head. The neck is worked to fit into a socket in the body.—*Temenos of Demeter, Cnidos.*

Marble. Height, 6¾ inches.

1319. Fragment with the brow, eyes, and part of the hair of a male head, in relief, half turned to the left. The hair is confined by a fillet, in which four holes are bored for a metal ornament.—*Temenos of Demeter, Cnidos.*

Marble. Height, 5 inches.

1320. Fragment of a female head, including the eyes, left cheek, and right temple. The hair is brought in waves to the back of the head, where it is left unfinished.—*Temenos of Demeter, Cnidos.*

Marble. Height, 3½ inches.

1321. Fragment of a head, including most of the face, with full cheeks, and flat nose and lips.—*Temenos of Demeter, Cnidos.*

Coarse-grained bluish marble. Height, 3 inches.

1322. Nude male torso, of heroic character, from the neck to the waist. A mantle passes across the back and over the left shoulder.—*Temenos of Demeter, Cnidos.*

Marble. Height, 5¼ inches.

1323. Torso of a draped figure, from the neck to near the middle. The figure is much worn at the top. It is draped in a chiton with diploïdion girt under the breast. The form appears to be male, though the drapery would be better suited to a woman.—*Temenos of Demeter, Cnidos.*

Coarse-grained marble. Height, 11 inches.

1324. Fragment of drapery, worked for attachment to a large statue. It consists of zigzag folds, probably the lower folds at one side of the back and front of the diploïdion.—*Temenos of Demeter, Cnidos.*

Marble. Height, 1 foot 2 inches.

1325. Part of a left upper arm, wearing a sleeve, and having a fold of drapery thrown over it. The fragment is worked on each side for combining with other portions of a statue of somewhat more than life size.—*Temenos of Demeter, Cnidos.*

Marble. Height, 1 foot.

1326. Fragment from the left-hand lower corner of a panel with a relief. Two closely draped female figures, preserved from the breasts downwards, are moving to the left.—*Temenos of Demeter, Cnidos.*

Marble. Height, 8½ inches.

1327. Fragments of marble sculpture, from the temenos, consisting of feet, hands, and arms. The feet are of various scales, above and below life size, and for the most part wear sandals, with high soles, painted red. They are worked to a joint about the middle of the instep, and were attached to draped figures in such a way that the toes projected from under the drapery. The arms and hands are similarly worked.—*Temenos of Demeter, Cnidos.*

Newton, *Hist. Disc.*, II., pp. 381, 402, 407.

SCULPTURES FROM THE TEMPLE OF THE MUSES.

For an account of the Temple, see above, p. 201.

1328–1337. Fragments of figures of Muses (?).

1328. Torso of a female figure from the neck to near the waist. She wears a chiton without sleeves.—*Temple of the Muses, Cnidos.*

Marble. Height, 6 inches.

1329. Lower part, from the knees, of a female figure, draped in long tunic, standing to the front, on a low plinth.—*Temple of the Muses, Cnidos.*

Marble. Height, 4¾ inches.

1330. Feet and drapery of a standing figure, on a roughly moulded plinth. The drapery falls down on the figure's left side, and partly covers a hydria.—*Temple of the Muses, Cnidos.*

Marble. Height, 5 inches.

1331. Lower half of a draped female figure, standing on the right leg, with the left knee bent. She wears a long tunic and mantle. By her left side is a rectangular cippus.—*Temple of the Muses, Cnidos.*

Marble. Height, 11 inches.

1332. Lower half of a draped female figure. She stands on the right leg, with the left knee bent, and appears to be beating time with one of the instruments known as κρούπεζαι. She wears a large mantle. On the top is a horizontal joint.—*Temple of the Muses, Cnidos.*

Marble. Height, 11 inches.

1333. Lower part of a draped female figure, standing on a rocky plinth. She has a long chiton and shoes.—*Temple of the Muses, Cnidos.*

Marble. Height, 8½ inches.

1334. Draped female figure, from the knees downwards, with part of a rough plinth. She has a long tunic and mantle. —*Temple of the Muses, Cnidos.*

Marble. Height, 9 inches.

1335. Draped female figure, from the middle of the thighs to the middle of the shins, enveloped in a large mantle. A flat joint at the top.—*Temple of the Muses, Cnidos.*

Marble. Height, 11 inches.

1336. Lower half of a draped female figure, from the waist to above the ankles. She stands on the right leg, with the left knee bent, and wears a mantle that makes a thick fold across her waist. A flat joint at the top.—*Temple of the Muses, Cnidos.*

Marble. Height, 1 foot 1½ inches.

1337. Front upper half of a female head. The hair is bound round with several turns of a cloth (*opisthosphendonè*) knotted on the top of the head. (Compare No. 1315).—*Temple of the Muses, Cnidos.*

Marble. Height, 4½ inches.

1338. Back of a male (?) head, perhaps that of a bearded Dionysos. The long hair falls from under a fillet in long conventional waves down the shoulders, two tresses falling in front of them.—*Temple of the Muses, Cnidos.*

Marble. Height, 4½ inches.

1339. Female head, looking slightly upwards, and to its right. The hair is parted from the middle to each side. A mantle, worn as a veil, falls down from the back of the head (compare the Demeter, No. 1300). The nose and lower part of the face are injured.—*Temple of the Muses, Cnidos.*

Marble. Height, 3¾ inches.

1340. Head of bearded Dionysos, treated in a strongly conventional and archaistic manner. He wears a *modius*, and has long hair brought in plaits round the head, and to a mass at the back. He has a long beard in conventional parallel ripples. The nose is lost.—*Temple of the Muses, Cnidos.*

Marble. Height, 8 inches. Newton, *Hist. Disc.*, II., p. 437.

1341. Head of a young Satyr (?) much defaced. The left side of the head is split away.—*Temple of the Muses, Cnidos.*

Marble. Height, 7¾ inches. Newton, *Hist. Disc.*, II., p. 438.

1342. Aphroditè (?). Lower part of a female figure, nude except for a mantle thrown round her legs, leaning on a column at her left side.—*Temple of the Muses, Cnidos.*

Parian Marble. Height, 7 inches. Newton, *Hist. Disc.*, II., p. 438.

1343. Fragment of triple Hecatè, in the form of three figures standing round a central column. Parts of the heads are alone preserved. Each has a *modius* and tresses of hair falling to each side.—*Temple of the Muses, Cnidos.*

Marble. Height, 5¾ inches. Newton, *Hist. Disc.*, II., p. 438.

1344. Two fragments of a relief, of doubtful meaning. On the principal fragment, a closely draped figure of Pan (?) with pedum in his left hand, moves to the right, while a female figure wearing a chiton and mantle, treated in archaistic manner, appears to be moving away to the left as if in surprise. The heads and legs from the knees are wanting. Between the figures is the stem of a palm tree.

The second fragment contains the upper part of the palm tree, together with the top of a hanging curtain (?). Parts of the circumference of a circular hole 4 inches in diameter are preserved in both pieces.—*Temple of the Muses, Cnidos.*

Marble. Height of the fragments, as combined, 1 foot 3½ inches; width, 1 foot. Newton, *Hist. Disc.*, II., p. 437, No. 8; Conze, *Arch. Zeit.*, 1864, p. 161*. Conze compares Müller-Wieseler, *Denkmaeler*, II., No. 549 (left).

1345. Front of a lion's paw, forming a part of the leg of a chair or table, which it masks. Below is a heavy plinth. *Temple of the Muses, Cnidos.*

Marble. Height, 6¾ inches. Newton, *Hist. Disc.*, II., p. 437.

1346. Bracket, supported by a head of Dionysos, with ivy wreath and band across the forehead. The work is very late and rude.—*Temple of the Muses, Cnidos.*

Marble. Height, 11½ inches. Newton, *Hist. Disc.*, II., p. 438.

1347. Bracket in the form of a female head, with flowing hair. Its left side is broken away. The work is late and rude.—*Temple of the Muses, Cnidos.*

Marble. Height, 11¼ inches. Newton, *Hist. Disc.*, II., p. 438.

1348. Corinthian capital (upper part) with volutes, and the upper part of acanthus leaves.—*Temple of the Muses, Cnidos.*

Marble. Height, 8 inches. Newton, *Hist. Disc.*, pl. 83, fig. 9, II., p. 434. Newton thinks that this and 1349 belonged to isolated columns, and not to the architecture of the temple.

1349. Corinthian capital (lower part).—*Temple of the Muses, Cnidos.*

Marble. Height, 7½ inches. Newton, *Hist. Disc.*, pl. 83, fig. 8; II., p. 434.

THE LION TOMB.

1350. (Plate XXVI.) Colossal lion. This lion was found lying overturned on a lofty promontory, about three miles to the east of Cnidos. On the site where it was lying were the remains of a Greek tomb, which consisted of a square basement surrounded by a peristyle with engaged columns of the Doric order and surmounted by a pyramid. It was evident, from the position in which the lion was found, that it had once surmounted the pyramid, whence it had been thrown down, probably by an earthquake. The height of the tomb was probably about 40 feet. Inside the basement

was a circular chamber, from which radiated eleven sepulchral cells, and the tomb might well have been erected after a battle to contain the bodies of a number of persons.

The lion is recumbent to the right, with head nearly turned to the front, and slightly raised. The mouth was open and grinning. The entire animal appears to have been sculptured out of one block of marble. When it fell from the summit of the pyramid it must have pitched on the fore-paws, which are broken off. Part of the lower jaw and of one hind leg are also wanting, and the left side, having lain uppermost, has suffered very much from weather. In order to diminish weight, the pedestal on which it stood and the under side of the lion itself were hollowed out. The considerable scale of the tomb and the number of cells that it contains suggest that it was a public monument, probably erected to commemorate some victory. Lions were often employed in Greek art with this motive, and we constantly find them associated with sepulchral monuments as the guardians of the tomb, and also as the emblem of heroic valour.

The position of the monument on a promontory was thought by Sir C. Newton to indicate that it was connected with a naval victory, and he suggested a victory gained off Cnidos by the Athenian admiral Conon over the Lacedaemonians in 394 B.C. as that commemorated. It is evident, however, that the former assumption is very conjectural.

The style of sculpture in this lion is very large and simple, and well suited for its original position on a monument 40 feet high, overlooking a headland with a sheer depth of 200 feet, and with a wild rocky landscape round it. The eyes, now wanting, were probably of vitreous paste, or, perhaps, of precious stones. Pliny tells (*N.H.*, xxxvii., 66) of a marble lion, on the tomb of a prince

in Cyprus, with emerald eyes so bright that the fish were terrified until the stones were changed.

Marble. Length, 9 feet 7 inches; height, 6 feet. Newton, *Hist. Disc.*, I., pls. 61–66; II., pp. 480–511; *Travels and Discoveries*, II., p. 214; *Essays*, p. 82; Overbeck, *Gr. Plastik*, 4th ed., II., p. 189; Lübke, *Hist. Sculpt.*, I., p. 203; Mansell, No. 724; *Elgin Room Guide*, II., p. 57. For Conon's victory see Xenophon, *Hellenica*, IV., 3; Diod. Sic., XIV., 83.

SCULPTURES FROM THE TOMB OF LYKAETHION.

For an account of the Tomb, see above, p. 202.

1351. Roman lady. Figure standing on the right foot, with the left leg drawn back. She wears a long chiton and mantle. In her left hand are ears of corn and a poppy-head, the well-known attributes of Ceres. The upper part of the figure is much mutilated. The head-dress is that which prevailed at Rome in the time of Domitian, when the hair was arranged over the forehead in a double row of formal curls. When found, the lower part of the figure was standing in its original position within an alcove on a marble pavement. The upper part was found in several pieces, and appeared to have been broken by the fall of the vault above. Three sarcophagi of the Roman period were found in the same sepulchral chamber. From the character of the head-dress, and the fact that this statue was found within a sepulchral chamber, it is more probable that it represents some lady of the Roman period in the character of Ceres than the goddess herself.—*From the Tomb of Lykaethion, Cnidos.*

Marble. Height, 6 feet 4 inches. Newton, *Hist. Disc.*, II., p. 512; *Græco-Roman Guide*, II., No. 70.

1352. Draped male terminal figure. The upper part of the body is wrapped in a mantle, and the left arm crosses the

breast. The lower part of the term is square and tapering, and is broken short at the foot. The head and shoulders are wanting.—*From the Tomb of Lykaethion, Cnidos.*

Marble. Height, 1 foot 8 inches. Newton, *Hist. Disc.*, II., p. 518.

1353. Head of Eros, from a statue. Head of a boy, broken off at the base of the neck. He has curling hair, part of which is brought in a plait over the middle of the head. There are traces of his fingers on the chin.—*From the Tomb of Lykaethion, Cnidos.*

Marble. Height, 6¼ inches.

SCULPTURES FROM THE CEMETERY.

For an account of the Cemetery of Cnidos, see above, p. 202.

1354. Sepulchral relief, much defaced. Within a panel a female figure is seated on a chair to the right, with high back, cushion and footstool. She wears a sleeved tunic and mantle, and clasped the hand of a man, standing, who wears a long-sleeved chiton, mantle, and shoes. A girl, draped, places her hand on the woman's knee. A boy stands on the right, wearing a short tunic, and holding out a scroll with both hands. The heads of the figures are lost.

Inscribed, Γ]*αίου* Ἰουλίου . . . Μέλανα. The name shows that the Greek type continued to Roman times.—*From the Ancient Church in the Eastern Cemetery, Cnidos.*

Marble. Height, 2 feet 5 inches; width, 1 foot 8 inches. Newton, *Hist. Disc.*, II., p. 476; *Greek Inscriptions in Brit. Mus.*, No. DCCCLXVII.

1355. Circular altar, with moulded rim and base, and having a large snake twined about it in high relief.—*Found in a tomb at Cnidos. Presented by J. Theodore Bent, Esq.*, 1888.

Coarse blue marble. Height, 2 feet 6 inches; diameter, 2 feet 1 inch. *Journ. of Hellen. Studies*, IX., p. 82.

1356. Circular altar, on a square plinth. A snake is twisted about the altar. Inscribed (*a*) Ἀφθονήτου γυναικὸς Τιβερίου Ἰουλίου Τροφίμου. (*b*) Εὐπορίας μνείας χάριν· Γλαυκίας Διονυσίου μνείας χάριν. Τύχη. Προσδέξις τοῦ ἰδίου τέκνου μνείας χάριν.—*Cnidos.*

Coarse limestone. Height, 3 feet 6 inches; diameter, 2 feet 5 inches. Hamilton, *Asia Minor*, II., p. 458; *Greek Inscriptions in Brit. Mus.*, No. DCCCLII.

1357. Circular altar, with moulded rim and base. Round the altar are four bulls' heads connected by festoons of fruit and flowers, with hanging sashes. Inscribed Ὁ δᾶμο[ς. —*Found in a tomb at Cnidos. Presented by J. Theodore Bent, Esq.*, 1888.

Marble. Height, 2 feet 4¼ inches; diameter, 1 foot 10 inches. *Journ. of Hellen. Studies*, IX., p. 82.

MISCELLANEOUS SCULPTURES FROM CNIDOS.

1358. Upper part of torso of seated female figure, half turned to the right. She wears a tunic and mantle falling about her shoulders.—*Cnidos.*

Marble. Height, 7 inches.

1359. Draped female figure, standing, resting on the left leg. She wears a long tunic, and sandals, and has a mantle round the body and over the shoulders. The head and forearms were in separate pieces, and are now lost. The

right thigh and left foot are wanting.—*From a Roman building at Cnidos.*

Marble. Height, 1 foot 2 inches.

1360. Unfinished terminal bust, rudely blocked out in marble. —*Cnidos.*

Marble. Height, 8 inches.

SCULPTURES FROM CYRENE.

The sculptures that follow were the fruits of a series of excavations that were carried on at Cyrenè, on a small scale, but with extraordinary success, by Captain (now Sir R.) Murdoch Smith, of the Royal Engineers, and Commander Porcher, of the Royal Navy. These officers were stationed at Malta in 1860, and at the instance of Captain Smith, who had been previously attached to Sir C. Newton's expedition to Halicarnassos (cf. p. 75), they obtained leave of absence for exploration in the Cyrenaica. They reached the site of Cyrenè in December, 1860, and, with occasional intervals, they carried on their excavations till November, 1861, assisted by grants from the Trustees of the British Museum, and by occasional visits from British men-of-war, for the purpose of transporting the marbles.

Notwithstanding the great antiquity of Cyrenè, whose foundation goes back to mythical times (*see* vol. i., No. 790), the fruits of the expedition belong for the most part to the Græco-Roman period. The early cemeteries were not found, and, so far as can be gathered from the few details supplied of the temple architecture, the temples, with perhaps the exception of the small temple near the Stadium, are not of an early period.

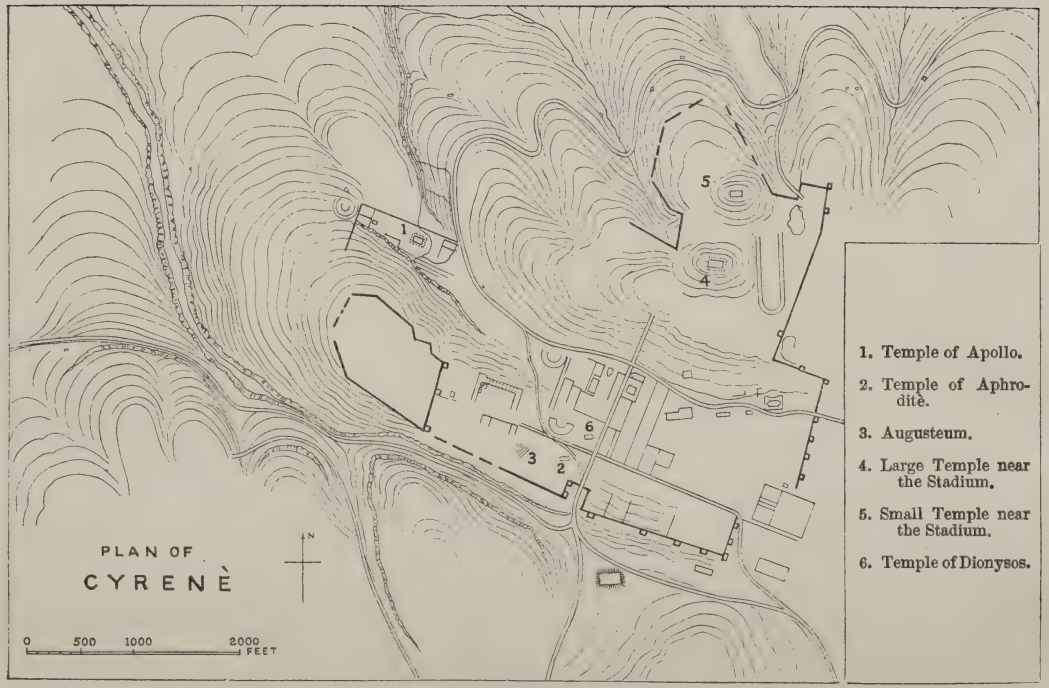

FIG. 10.—PLAN OF CYRENÈ.

The sites examined were :—

1. The Temple of Apollo, a Doric building, of which the plan was unfortunately lost, near the fountain of Apollo. It was identified by two inscriptions dedicating a tithe to Apollo, found on or near the site. Besides the sculptures (Nos. 1380–1402) it gave the admirable bronze portrait head of an African, exhibited in the Bronze Room (*Cat. of Bronzes*, No. 268).

2. The Temple of Aphroditè, a small building, with cella and pronaos, but without a peristyle. The temple was named from the number of statuettes or fragments of statuettes of the goddess that it contained. (See below, Nos. 1414–1462).

3. A building called by the explorers (p. 76) a 'palace,' but perhaps rather an Augusteum. It is described as a large building consisting of several rooms, some of which had their walls and floors veneered with thin slabs of marble. The sculptures obtained from it were principally imperial portraits. (See below, Nos. 1463–9.)

4. The 'Large Temple near the Stadium,' an octastyle Doric temple of considerable size, measuring 169½ by 58 feet, and having an internal Corinthian colonnade. 'Innumerable fragments, evidently of excellent style,' were discovered, but all badly broken. The head (No. 1470) was almost the only object considered worthy of preservation, and nothing was found to indicate the original destination of the temple.

5. The 'Small Temple near the Stadium' consisted of a cella and pronaos, measuring together 93 feet by 62 feet, built on the top of a 'small rocky eminence.' It was surrounded by a Doric (?) peristyle, the stylobate of which was on a lower level than the floor of the cella, the summit of the hill being cut away in terraces. It has been

suggested (by Studniczka, *Kyrene*, p. 169) that this was the archaic temple of the goddess Cyrenè, but the information available is too vague to fix the date of the temple. (See below, Nos. 1472–5.)

6. The Temple of Dionysos. Within an enclosure or peribolos was a small Doric temple, built of sandstone. Of this also the plan was lost. It is said to have consisted of a cella and pronaos with four columns, the two outer of which were engaged in the lateral walls. (Compare Smith and Porcher, p. 40.) This temple is named from the sculptures found in it (Nos. 1476–7), namely Dionysos, and his panther.

See *History of the Recent Discoveries at Cyrene, made during an Expedition to the Cyrenaica in* 1860, . . . by Captain R. Murdoch Smith, R.E., and Commander E. A. Porcher, R.N., 1864. The original drawings, including several not published in the above work, are in the British Museum (Dept. of G. and R. Antiquities).

See also Beulé, *Fouilles et Découvertes*, II., p. 59; Studniczka, *Kyrene*; Weld-Blundell, *Brit. School Ann.* II., p. 113. For earlier accounts see Beechey, *Proceedings of the Expedition to explore the Northern Coast of Africa* . . . . . 1828, 4to; J. R. Pacho, *Relation d'un Voyage dans* . . . . . *la Cyrénaique* . . . . 1827–9, 4to, and folio.

The present catalogue follows the order in which the sculptures are enumerated by Messrs. Smith and Porcher. Of the items in their list, omitted here, No. 3 is the Bronze head; Nos. 10, 11, 13. 25, 33, 75, 80, were presented to the Museum of the Porte; No. 36 was presented to the Museum at Edinburgh. The following were described in vol. I.: 19 (=210); 48 (=790); 88 (=797); 138 (=796); 148 (=810). No. 97 is identical with No. 62.

SCULPTURES FROM THE TEMPLE OF APOLLO.

For an account of the Temple, see above, p. 221.

1380. Apollo Citharoedus. The god stands in an attitude of repose, as if pausing from his music. He stands mainly on the right leg, with the left leg lightly resting on a flat stone. He turns slightly to his left, towards his

lyre, which is supported by the trunk of a tree. His left hand, now lost, must have touched the strings of the lyre, while the right arm was raised. The right hand, resting upon the crown of the head, has held the plectrum with which he is about to strike the lyre. On the hair is a projection where this hand has been attached.

The long hair is brought to each side from the middle of the forehead, and falls in tresses on the shoulders. It is confined by a wreath. He wears sandals and a mantle, which passes from the left shoulder, across the back, and about the legs. The lyre is highly decorated, the form of an Amazon's shield being frequently repeated as an ornament. A bow and quiver hang from the tree, the quiver being slung by a leather strap (such as is seen in No. 208). Traces of red colour may be seen on the tree and quiver. One of the ends of the bow terminates in the head of a Gryphon; the other end is wanting. A serpent is coiled about the stem of the tree. The head is upturned as if he were listening to the music of the god.

Several specimens are extant of this type. The chief examples are a statue in the Capitoline Museum at Rome (Clarac, pl. 490, fig. 954) and a statue from the Farnese collection in the Museum at Naples (Clarac, pl. 480, fig. 921 B). See also the list of Overbeck, *Gr. Kunstmythologie*, iv., p. 189. The fact that several replicas are extant makes it probable that they are derived from a noted original, which however has not yet been identified. It may perhaps date from the fourth century.—*Temple of Apollo, Cyrenè.*

Parian marble. Height, with plinth, 7 feet 6 inches. Much mended, being composed of 123 fragments, but not otherwise restored. Smith and Porcher, pl. 62, p. 91, p. 99, No. 1; *Græco-Roman Guide*, I., No. 114; Mansell, No. 815; 1229 (head); Overbeck, *Gr. Kunstmythologie*, pl. 21, fig. 34; text, IV., pp. 124, 189; Reinach, *Répertoire de la Statuaire*, II., p. 96, fig. 5. The figure was found on the floor of the cella, near a large square pedestal on which it had stood.

1381. Statue of Hadrian [?]. Standing male portrait figure wearing tunic, sandals, and a large mantle, which closely wraps the body and arms, the hands alone being left free. The figure stands on the right leg, with the left leg slightly advanced. The left foot is engaged in a conventional stone support, which helps to carry the weight of the figure. The hands were separately worked, and were found separate from the figure. The right hand holds a part of the drapery of the mantle, and the left hand holds a sprig of laurel. Whether it belongs to the statue is doubtful.

The head was also separately worked and fitted into a socket at the neck, but appears to have been found on the body. It has some resemblance (though not a strong one) to Hadrian, but the likeness is chiefly in the fashion of the hair and beard. The figure was, however, found close to a pedestal, inscribed with a dedication to the emperor. The head is bound with a pine-wreath. It is slightly inclined to the right; the nose is somewhat mutilated. The eyebrows and pupils of the eyes are marked.

The pine-wreath on the head would indicate a victory, either in the Great Isthmia, or in one of the smaller festivals bearing the same name. There does not, however, seem to be evidence to show the connexion of the Emperor Hadrian with such contests.—*Temple of Apollo, Cyrenè.*

Marble. Height, 6 feet 7 inches. Smith and Porcher, pl. 63, pp. 42, 91, 99, No. 2; Mansell, No. 851; *Græco-Roman Guide*, I., No. 23; Bernoulli, *Roem. Ikonographie*, II., 2, p. 109, No. 15. Bernoulli does not accept the head as a portrait.

1382. Head of Athenè, worked to fit into the socket of a statue. She looks slightly downwards. The hair is gathered from the middle of the forehead to each side, and falls at the back of the neck. The head appears to have

been worked to fit into a socket. The helmet, which is of the kind called Corinthian, has the front broken below the nasal. In other respects this head is uninjured.—*Temple of Apollo, Cyrenè.*

Marble. Height, 1 foot 2 inches. Smith and Porcher, pl. 64, pp. 42, 92, 99, No. 4; *Græco-Roman Guide*, I., No. 103; Mansell, No. 1090.

1383. Head of Cnaeus Cornelius Lentulus Marcellinus. The head is that of a beardless young man, and if it is a portrait the features appear to have been somewhat idealized, after the type introduced by Scopas, and common in the Hellenistic period. The hair falls in short curls, conventionally disposed, round the forehead. A narrow diadem is tied round the head, such as is worn by the Ptolemies and Greek kings of the period of the Diadochi. If the portrait was originally intended for Cn. Marcellinus, the sculptor may have been following a fashion, which had been familiar while Cyrenè was still a kingdom.

The back of the head is cut flat, as if to enable it to be placed against a pilaster. The base of the neck is worked as if it was intended for a statue. It was, however, at the time of discovery fitted into a deep socket, on the top of a square marble pedestal, 10 inches broad and 5 feet high, which fitted into a square socket in the inscribed base below, and thus established the connexion between the head and the base. This pedestal was unfortunately left at Cyrenè, on account of the insufficient means of transport at the command of the expedition. The base is inscribed—

Γ]ναῖον Κορνήλιον Λέντολον
Ποπλίω υἱὸν Μαρκελλῖνον πρεσ-
βευτὰν ἀντιστράταγον, τὸν
πατρῶνα καὶ σωτῆρα, Κυραναῖοι.

"The people of Cyrenè dedicated the bust of Cnaeus Cornelius Lentulus Marcellinus, son of Publius, legate with praetorian power, their patron and saviour."

Cnaeus Cornelius Lentulus Marcellinus must have been born about 99 B.C. He could not have been born later, since he must have been at least 40 years old in 59 B.C., when he was made Praetor, and 43 years old in 56 B.C., when he was made Consul. On the other hand, he cannot have been born much earlier, since he was called 'clarissimus adolescens' by Cicero, in 70 B.C., when he was supporting the cause of the Sicilians against Verres (Cic., *In Verr.* ii., 42, 103). It is probable that he is to be identified with the Cnaeus Lentulus whose name, with the title of Quaestor, appears on a coin of the republic struck in Spain some time between B.C. 74 and 69. See Mommsen (*Hist. de la Monnaie Romaine*, ii., p. 475), who thinks that he was Quaestor in Spain in B.C. 74.

When Pompey was appointed to the supreme command against the Pirates he was empowered under the Gabinian law of 67 B.C. to nominate twenty-five legates with praetorian power (*legati pro praetore*) to take local commands. It is known that a Lentulus Marcellinus was appointed for 'Libya, with Sardinia, Corsica, and the adjacent islands' (Appian, *De bello Mith.*, 95), and our present inscription indicates that the officer in question was Cnaeus Lentulus. It is probable that he was styled 'Saviour' on account of his services in the suppression of the pirates.

A certain Publius Lentulus Marcellinus, who was sent as Quaestor to the 'new province of Cyrenè' about 74 B.C. (Sallust, *Hist.*, ii., *frag.* 39, ed. Dietsch) may have been a brother of Cnaeus.

The subsequent career of Cnaeus Lentulus Marcellinus was of some distinction. He was Praetor in 59 B.C., pro-Praetor in Syria in 58–57 B.C., and Consul in the following

year. The date of his death is unknown.—*Temple of Apollo, Cyrenè.*

Marble. Height, 1 foot 2½ inches. Smith and Porcher, pls. 65, 77, pp. 42, 93, 109; Mansell, No. 1260; Lanciani, *Bull. dell' Inst.*, 1874, p. 111; Marquardt and Mommsen, *Röm. Alterthümer*, II. pt. i., ed. 1877, p. 637; *Græco-Roman Guide*, I., No. 1. For life of Cnaeus Lentulus, see Smith's *Dict. of Biography*. Bernoull (*Roem. Ikonographie*, I., p. 182) doubts whether the head and base belong together.

1384. The Nymph Cyrenè overcoming a lion by strangling him. This figure is attired like Diana Venatrix. She wears a chiton reaching to the knees, with a chlamys twisted round the waist, and buskins ornamented with lions' heads. The hair is bound with a diadem, and gathered into a club behind. She stands with the left foot advanced, and holds the lion's neck under her left arm with her hands clasped.—*Temple of Apollo, Cyrenè.*

Marble. Height, 2 feet 10½ inches. Smith and Porcher, p. 99, No. 6; Puckett, *De marmoribus tribus Cyrenaicis*, p. 19; *Græco-Roman Guide*, II., No. 7; Reinach, *Répertoire de la Statuaire*, II., p. 507, No. 2; Studniczka, *Kyrene*, p. 30, fig. 22. For the legend of Cyrenè compare Vol. I., No. 790.

1385. Jupiter Ammon, standing, with his weight on the left leg. He has long flowing hair and beard, and has ram's horns at the sides of his head. He wears a mantle which covers his left side and the lower half of his body, and sandals. His right hand is broken away; his left is placed on his hip. On the face are traces of red colour. Jupiter Ammon, whose chief seat was at Ammonium in the Libyan desert, appears frequently on the coins of Cyrenè and other towns in the Cyrenaica, and was the principal deity of Cyrenè (compare Pindar, *Pyth.*, iv., 16; L. Müller, *Numism. de l'ancienne Afrique*, p. 100). The

sculpture is extremely vague and feeble. Restored: a part of the neck.—*Temple of Apollo, Cyrenè.*

Marble. Height, 2 feet 10½ inches. Smith and Porcher, p. 99, No. 7; *Græco-Roman Guide*, II., No. 8.

1386. Male figure, standing principally on the left leg, with the left arm resting on the hip. He is draped round the legs and over the left shoulder with a mantle. The head, which is a separate piece in a socket, and may not belong to the figure, is inclined to its right and upwards, and has long curling hair bound with a twisted diadem. Indifferent sculpture, unfinished at the back. A conical object by the left side may represent the Delphic omphalos, but characteristic details are wanting.—*Temple of Apollo, Cyrenè.*

Marble. Height, 3 feet 11 inches. Smith and Porcher, p. 99, No. 8

1387. Beardless male figure, standing. He wears a tunic, a cloak about the body and arms, sandals, and a laurel wreath. He also has a sprig of laurel in his left hand. Very rough slight work.—*Temple of Apollo, Cyrenè.*

Marble. Height, 2 feet 11½ inches. Smith and Porcher, p. 99, No. 9.

1388. Hygieia. Female figure, standing mainly on the left leg. The head, which fits into a socket, and may not belong to the figure, has a high circlet, with a rosette in front. The hair is brought to each side, and falls on the shoulders. She wears a long chiton, with studded sleeves, girt at the waist, a diploïdion, and a small mantle over the shoulders, and across the breast, and sandals. A snake is twisted round the right forearm; the right hand is wanting; the left hand may have held a cup for the serpent.—*Temple of Apollo, Cyrenè.*

Marble. Height, 3 feet 9 inches. Smith and Porcher, p. 99, No. 12.

1389. Figure of a woman, standing on the left leg, with the right leg bent. She wears a tunic with studded sleeves, girt at the waist; a mantle that passes over the left shoulder and round the body; and shoes. The arms were attached at the elbows and are now wanting. The head fits into a socket at the neck, and has a small circlet, the hair being brought to a mass at the back.—*Temple of Apollo, Cyrenè.*

Marble. Height, 2 feet 9 inches. Smith and Porcher, p. 100, No. 14.

1390. Eros, standing, supporting his left arm on a torch (?), covered with drapery, and with right hand resting on his left shoulder. The upper part of the head, and the legs from the middle of the thighs are wanting. His wings are folded behind him.—*Temple of Apollo, Cyrenè.*

Marble. Height, 8 inches. Smith and Porcher, p. 100, No. 15.

1391. Torso from waist to the middle of the thighs of a young boy, perhaps Eros.—*Temple of Apollo, Cyrenè.*

Marble. Height, 5½ inches. Smith and Porcher, p. 100, No. 16.

1392. Right leg of a male figure, probably Dionysos, from the knee, together with part of a plinth, and a stump, on which are a vine and grape bunches.—*Temple of Apollo, Cyrenè.*

Marble. Height, 1 foot 6 inches. Smith and Porcher, p. 100, No. 17.

1393. Right leg of a colossal figure, from above the knee, to the lower part of the shin. There is a joint and square dowel-hole at the upper end.—*Temple of Apollo, Cyrenè.*

Marble. Height, 2 feet 1¼ inches. Smith and Porcher, p. 100, No. 18.

1394. Young male heroic head. The hair is short and curling, the eyebrows are prominent, and the look directed upwards,

while the head is thrust forward. The upper part of the head is wanting, the surface being worked flat. The nose, mouth and chin are injured.—*Temple of Apollo, Cyrenè.*

Marble. Height, 10 inches. Smith and Porcher, p. 100, No. 20.

1395. Female head, with the hair in simple rippling waves, confined by a broad taenia. Holes in the ears indicate metal earrings.—*Temple of Apollo, Cyrenè.*

Marble. Height, 5½ inches. Smith and Porcher, p. 100, No. 21.

1396. Head of Ariadne (?). Female head, with waving hair brought to the back of the neck, wearing a wreath of ivy and having a broad band across the forehead.—*Temple of Apollo, Cyrenè.*

Marble. Height, 7 inches. Smith and Porcher, p. 100, No. 22.

1397. Head of Artemis. The hair is knotted above the head, and is also brought into a mass at the back of the neck. The head is slightly inclined to the left. The eyes were of vitreous paste, inserted. The right eyeball is lost, the left eyeball remains; the paste is surrounded by a thin strip of bronze (compare No. 1506).—*Temple of Apollo, Cyrenè.*

Marble. Height, 7½ inches. Smith and Porcher, p. 100, No. 23.

1398. Head of Artemis. The hair is bound with a diadem, and a part is brought to a knot above the head, while a part forms a mass at the back. There are holes for metal earrings.—*Temple of Apollo, Cyrenè.*

Parian marble. Height, 5¼ inches. Smith and Porcher, p. 100, No. 24.

1399. Youthful heroic head, with short curling hair, bound with a twisted diadem. Prominent brows, and slight whiskers. The back of the head is broken away.—*Temple of Apollo, Cyrenè.*

Marble. Height, 5¼ inches. Smith and Porcher, p. 100, No. 26.

1400. Female head, bound with a small diadem.—*Temple of Apollo, Cyrenè.*

Coarse marble, with surface corroded. Height, 5½ inches. Smith and Porcher, p. 100, No. 29.

1401. Female head, worked to fit into a torso. Hair falls down each side of neck in a long tress. The back of the head is roughly worked, and the missing part has never been attached.—*Temple of Apollo, Cyrenè.*

Marble. Height, 1 foot 3¼ inches. Smith and Porcher, p. 100, No. 30; *Græco-Roman Guide*, II., No. 164.

1402. Panther, seated with head raised and turned to the left. The forepaws and hind-quarters are wanting. It appears to have held a metal object in its mouth. The work is very rude and unfinished.—*Temple of Apollo, Cyrenè.*

Marble. Height, 8 inches. Smith and Porcher, p. 100, No. 31.

SCULPTURES FOUND NEAR THE TEMPLE OF APOLLO.

1403. Female portrait figure, stands with right knee bent, and wears a long sleeved chiton, and an ample mantle, which passes over the back of the head, and about the body. Both arms are bent at the elbows. The forearms, which were separate pieces, are now lost. She has a narrow diadem and sandals. The features seem to be those of a portrait statue, and if such is the case, it is possibly the portrait of some queen, perhaps of the family of the Egyptian Ptolemies, as several of the queens of this dynasty are represented on their coins wearing the diadem and veil. The head is a separate piece inserted. The figure has rather an imposing effect, but the proportions

are clumsy. The back is hardly worked.—*From ruins on north side of Temple of Apollo, Cyrenè.*

Marble. Height, 6 feet 6½ inches. Smith and Porcher, pl. 68, p. 95 p. 100, No. 32; *Græco-Roman Guide*, II., No. 72; Reinach *Répertoire de la Statuaire*, II., p. 243, fig. 9.

1404. Male portrait figure. A beardless old man with strongly marked features stands to the front. He wears a taenia over curling hair, and has a tunic and mantle. The hands were separate pieces attached, and are now wanting. The figure is wanting from below the knees, where there is a straight joint, and the hole for a rough outside cramp, that held the two pieces together.—*From ruins north of Temple of Apollo, Cyrenè.*

Marble. Height, 5 feet 2 inches. Smith and Porcher, p. 100, No. 34.

1405. Seated female portrait statue. The figure is seated on a chair, with cushion and footstool. She wears a long sleeved tunic, and a mantle worn as a veil, and passing round over the knees, with a long fringe at one side. She has a broad girdle, with a buckle in front, in the shape of a knot of Hercules or reef knot, from which hang six pendants. The belt is bright red. The top of the head, the forearms, the feet and the front of the footstool were separately attached. The face is of a portrait character, with hair falling in tresses on the shoulders. It was described by Messrs. Smith and Porcher as very nearly resembling a statue found close by, known by the inscription to have represented a priestess Archippè, and the present statue may well have been that of another priestess.—*From ruins north of Temple of Apollo, Cyrenè.*

Marble. Height, 4 feet 2 inches Smith and Porcher, pp 75, 101, No. 35.

1406. Female figure, standing mainly on the right leg. She wears shoes, an under tunic with studded sleeves, an upper tunic, a mantle that passes round the body and over the left shoulder, and is included under the girdle. The left hand holds a fold of her mantle; the right hand holds a fluted jug. The head (which was a separate piece) is now lost, but the base of the neck remains in its socket.—*From ruins north of Temple of Apollo, Cyrenè.*

Marble. Height, 2 feet 5½ inches. Smith and Porcher, p. 101, No. 37.

1407. Legs from the knees, and plinth of a statue, life size, of a male figure, wearing high laced boots; the right leg is advanced and the left drawn back. A *nebris* hangs on the stem of a tree.—*From ruins north of Temple of Apollo, Cyrenè.*

Marble. Height (without plinth), 2 feet 2 inches. Smith and Porcher, p. 101, No. 38.

1408. Ideal female head, perhaps representing a Venus. The hair waved and bound with a diadem. The head is broadly treated, with overhanging brows and eyes turned somewhat up. The back of the head, which has been made of a separate piece of marble, is wanting. The nose and under lip are wanting, and the fracture of the neck makes it probable that this head has been broken off a statue.—*From ruins north of Temple of Apollo, Cyrenè.*

Height, 1 foot 1¾ inches. Smith and Porcher, p. 101, No. 39; *Græco-Roman Guide*, II., No. 102.

1409. Torso of seated female figure, from the neck to the hips. She wears an under-garment with studded sleeves, a tunic girt under the waist, and a mantle which falls from the shoulders. The right hand lies open on the right thigh. She wants the head and legs (separately attached), the left arm, and part of the right hand.—*From a small building to the west of the Temple of Apollo, Cyrenè.*

Marble. Height, 1 foot 4½ inches. Smith and Porcher, p. 101, No. 41.

1410. Female portrait, consisting of the face, neck and bust, which fitted into a socket. The back of the head, which would have been added in a separate piece, was never supplied, since the stone shows the original tool marks and has not been prepared for a joint.—*Found near the Temple of Apollo, Cyrenè.*

Marble. Height, 11½ inches. Smith and Porcher, p. 101, No. 42.

1411. Male (?) head. The upper part of the head and hair was separately attached. Earrings were originally present. When the head was discovered there were traces of red in the eyes. — *Found near the Temple of Apollo, Cyrenè.*

Marble. Height, 8 inches. Smith and Porcher, p. 101, No. 43.

1412. Female portrait head. The hair falls in ripples from the centre over each side of the forehead. The back of the head was never present, the subject being treated in half relief.—*Found near the Temple of Apollo, Cyrenè.*

Marble. Height, 8 inches. Smith and Porcher, p. 101, No. 44.

1413. Head of youthful Dionysos, wearing a band across the forehead and a wreath of ivy leaves combined with bunches of grapes. Poor sculpture. — *Found near the Temple of Apollo, Cyrenè.*

Marble. Height, 7½ inches. Smith and Porcher, p. 101, No. 45.

SCULPTURES FROM THE TEMPLE OF APHRODITÈ.

For an account of the temple, see p. 221.

1414. Portrait bust of a young woman, wearing a tunic and heavy mantle, of which the folds are seen round the lower edge of the bust. The hair is gathered back from the forehead and plaited in coils, which are gathered in a

peak on the top of the head, conical in form when seen from the front, and crest-like when seen from the side. This head-dress seems to be an exaggeration of the fashion which prevailed in the time of the Empress Faustina the Elder, and the bust probably represents some lady of that period. The nose is slightly injured. The pupils of the eyes are strongly marked.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot 10½ inches. Smith and Porcher, pl. 74, pp. 77, 97, 102; *Græco-Roman Guide*, I., No. 89. Compare Nos. 1416, 1452.

1415. Female portrait statue. The figure stands to the front, with the right leg slightly drawn back. She wears a long tunic and a mantle, which passes round the body and arms, with the hands only emerging and holding the folds of the mantle, one end of which she throws over her left shoulder. The pupils of the eyes are strongly marked. Her hair is plaited and wound round her head, after a fashion prevalent in the time of Hadrian, the period to which this figure may therefore be assigned with probability. It is evidently a portrait, but has not yet been identified. The countenance is very expressive, and the whole statue, though not finely executed, is pleasingly composed. The right elbow, which was a separate piece of marble, and the forearm and hand have been broken away.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 5 feet 9½ inches. Smith and Porcher, pl. 73, pp. 77, 97, p. 102, No. 47; *Græco-Roman Guide*, I., No. 16; Reinach, *Répertoire de la Statuaire*, II., p. 665, fig. 12.

1416. Female portrait bust. The hair is dressed in large waves and is brought in plaits to a peak on the head (cf. Nos. 1414, 1452 for a further development of the same fashion). The eyebrows and pupils are marked. Draped

round the shoulders with a mantle, above which the edge of the tunic is seen. There are indications of earrings. The bust terminates below in a small plinth, shaped to fit into a socket. The head-dress is similar to that of Faustina the Elder, but the features have little likeness to that Empress. The end of the nose is slightly injured. —*Temple of Aphroditè, Cyrenè.*

Height, 1 foot 11 inches. Smith and Porcher, p. 102, No. 49; *Græco-Roman Guide*, I., No. 87.

1417. Aphroditè stooping to unfasten her sandal. This figure stands on her right leg and rests with her left thigh against a pillar, while she bends forward and stretches down her right hand to her left heel, which has been raised. Her left arm, now wanting, is drawn back, and may have rested on the pillar or on the top of the rudder, which leans against it. A dolphin has supported the raised left foot, which is broken off at the instep. Her drapery hangs from the pillar. She wears a sandal on the left foot, and is probably unloosing the strings. The head and neck are wanting. The composition of this figure is very superior to the execution, which is coarse and clumsy. Many varieties and repetitions of this figure are extant in bronze and marble, and also on gems and coins; in these examples we constantly find the rudder associated with the principal type as an accessory emblem. (*See* Bernoulli, *Aphrodite*, pp. 329-38.) Compare the statuettes of this type in the Bronze Room, and numerous engraved gems (*Catalogue of Gems*, Nos. 795-797). The number of small statuettes of this type which have been found in the Greek Islands, and the presence of the nautical emblems, suggest that they may have been dedicated by mariners after a voyage. It has been conjectured that the type may be that of Aphroditè Euploia, but

for this evidence is wanting.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot 9 inches. Smith and Porcher, p. 95, pl. 71; p. 102, No. 50; Bernoulli, *Aphroditè*, p. 330; *Græco-Roman Guide*, II., No. 126; Mansell, No. 1285; Reinach, *Répertoire de la Statuaire*, II., p. 349, fig. 8; cf. Furtwaengler, *Sabouroff Coll.*, pl. 37.

1418. Aphroditè and Eros. Aphroditè stands, with both knees slightly bent, and turning a little to her left. As the hands and head are wanting, the motive of this figure is uncertain, but it is probable that the goddess was represented engaged in her toilet; her mantle is gathered round her lower limbs; the fingers of her right hand rest on the front of this drapery; on her feet are sandals. The left arm was raised. The Cupid bestrides a dolphin, in which attitude he is frequently represented at the side of the statues of Aphroditè (cf. Nos. 1419–1421). In the mouth of the dolphin is a cuttle-fish. Behind is a small fish, and water.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 3 feet 4 inches. Smith and Porcher, pl. 72, p. 96, p. 102, No. 51; *Græco-Roman Guide*, II., No. 9; Bernoulli, *Aphrodite*, p. 263; Reinach, *Répertoire de la Statuaire*, II., p. 357, fig. 9.

1419. Aphroditè and Eros, somewhat as in the last subject. Aphroditè stands to the front. Her drapery consists of a large mantle, of which she holds a fold before her middle, with the right hand. The mantle is brought round her legs and was also held in the left hand, below which is a small Eros, astride on a dolphin. The head and most of the arms of Aphroditè are wanting, but the right hand is preserved.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot 3 inches. Smith and Porcher, p. 102, No. 52.

1420. Fragment of a group of Aphroditè and Eros. Eros rides on the dolphin, holding by his left hand, and having his right hand raised to hold a part of the drapery of Aphroditè which falls behind him. Of the goddess only the left leg below the knee remains.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 8¾ inches. Smith and Porcher, p. 102, No. 53.

1421. Fragment of group of Aphroditè and Eros. Eros rides on the dolphin, as in the last number. Of Aphroditè nothing remains, except some of the drapery falling behind the Eros.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 7 inches. Smith and Porcher, p. 102, No. 54.

1422. Statuette of Aphroditè, standing, with knees slightly bent. With the left hand, held before her, she holds her drapery about her legs. The right arm is wanting, but the right hand touched the left breast. The head is wanting. At her side is a dolphin on rocks.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, without plinth, 11½ inches. Smith and Porcher, p. 102, No. 55.

1423. Torso of Aphroditè, draped, from the waist downwards. She stands on the right leg, with the left leg bent. She wears a close-fitting long tunic, and a mantle which is brought about her legs from both sides. She also has sandals. Traces remain of the right arm passing across the body, and of the right hand holding the mantle together.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot 1¾ inches. Smith and Porcher, p. 102, No. 56.

1424. Nude torso of Aphroditè, standing. She bends over slightly to her right, with the left foot advanced, and with the right hand resting lightly on her left thigh.

The left hand is somewhat drawn back. Some object, perhaps part of a stump, was attached to the left thigh. An armlet is on each arm. The head, right hand, left arm from middle of upper arm, right leg from middle of thigh, left leg from below the knee are wanting.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot 3 inches. Smith and Porcher, p. 102, No. 57.

1425. Ideal female head, perhaps Aphroditè. The hair is bound with a narrow fillet, from under which it is waved to each side to the back, where it is confined in a mass in a cap, called *opisthosphendonè.* The nose is injured.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 6½ inches. Smith and Porcher, p. 102, No. 58.

1426. Somnus or Eros. Upper part of recumbent figure of winged boy reclining asleep, with his head resting on his left hand, and holding two poppy heads in his right hand. He has a small chlamys, and lies on rocky ground.—*Temple of Aphroditè, Cyrenè.*

Marble. Length, 6½ inches. Smith and Porcher, p. 102, No. 59.

1427. Dolphin, from a group. The dolphin has its head down and tail in the air. The right hand and wrist of a female figure, probably Aphroditè, are seen resting on the tail of the dolphin.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot 2 inches. Smith and Porcher, p. 102, No. 60.

1428. Youthful male torso, from the neck to the waist, slightly bent to its left side. Long ringlets fall on each shoulder. The soft fulness of the forms suggests an attribution to Dionysos, but the place where the torso was found argues in favour of Eros.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 6½ inches. Smith and Porcher, p. 102, No. 61.

1429. Head of one of the Dioscuri, in a conical cap, with hair flowing. Broken at the neck; nose and chin wanting.—*Temple of Aphroditè, Cyrenè.*

Height, 9½ inches. Smith and Porcher, p. 102, No. 62; p. 104, No. 97 (by error); *Græco-Roman Guide*, II., No. 181.

1430. Torso of the Ephesian many-breasted Artemis, from the neck to the knees. She wears a double necklace, and pendants of an archaic form. The lower part is swathed with bands of the usual type, among which animals in relief are suggested but not clearly indicated. She has a mantle down her back. The head and arms were separate and are now lost.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 6 inches. Smith and Porcher, p. 102, No. 63.

1431. Lower part of triple Hecatè. The three figures are separated, as if standing against a circular pillar. They are preserved from the breast downwards. They have a long chiton with a diploïdion girt under the breasts, and falling in stiff points in the archaistic manner. The figures are: (1) figure with an uncertain object in the right hand, and a hound at the side looking up at it; (2) figure with a jug in the right hand, and a torch (?) in the left hand; (3) figure with a bowl in the right hand, and a torch (?) in the left hand.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 7¼ inches. Smith and Porcher, p. 102, No. 64.

1432. Torso of a female figure, perhaps Artemis or Cyrenè. She stands chiefly on the left leg, and wears the short tunic of a huntress, reaching nearly to the knees, with a diploïdion, and a fawnskin worn over the right shoulder only, and having a broad girdle at the waist. The fawn's head is seen immediately below the girdle. There is a joint above the breasts for the attachment of the head

and shoulders, now wanting. The arms (now lost) were also separately attached. The right leg is wanting from above the knee, and the left leg from below the knee. The back is only roughly sketched out. A stump was attached to the left leg.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot 1½ inches. Smith and Porcher, p. 102, No. 65.

1433. Terminal female figure, wearing a skin and girt under the breasts with a broad girdle. The head is wanting. Both arms are bent up at the elbow. She stands in the midst of a mass of falling drapery, perhaps forming a part of a larger statue.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 6¼ inches. Smith and Porcher, p. 102, No. 66.

1434. Demeter, standing, with ears of corn in her right hand and a torch in her left. She wears a long chiton, and a mantle which passes over the head. Roughly sculptured. —*Temple of Aphroditè, Cyrenè.*

Limestone. Height, 1 foot 11 inches. Smith and Porcher, p. 102, No. 67.

1435. Seated male figure, perhaps Zeus, holding an uncertain object in the right hand. The lower part and shoulder draped in a mantle. The left arm was extended as if resting on a sceptre.—*Temple of Aphroditè, Cyrenè.*

Limestone. Height, 1 foot 8 inches. Smith and Porcher, p. 102, No. 68.

1436. Bust of Isis. The bust is complete, and includes to below the breasts. The hair is brought to each side, and crowned by a metal circlet. It is gathered in a bunch at the back of the head, and tresses fall on the shoulders. She wears a chiton, a mantle with a woolly fringe, tied

between the breasts with the knot of Isis, and another mantle over the left shoulder. On the top of the head is a hole, probably for the insertion of a metal lotus flower. —*Temple of Aphroditè, Cyrenè.*

Alabaster. Height, 1 foot. Smith and Porcher, p. 102, No. 69.

1437. Isis, standing, wearing a long chiton, sandals, and a mantle, which is fastened on the breast by the knot of Isis. The ends of a fringed veil hang down on her shoulders; the left thigh is perforated with a small hole, probably for the attachment of a vase carried in the hand; the head and the arms from above the elbow, which were separate pieces, are wanting.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot 9½ inches. Smith and Porcher, p. 103, No. 70; *Græco-Roman Guide*, II., No. 20.

Fig. 11.—Votive Relief, No. 1438*.

1438. Apollo, seated. Fragment of a group. A nude male figure is seated on an irregular rock. He is wanting from the waist upwards. The right leg from the middle of the thigh and the left knee are also lost. The base of his lyre is seen on the rock at his side. Beside the rock is a winged Gryphon.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 6½ inches. Smith and Porcher, p. 103, No. 71.

1438*. Apollo seated. Lower part of a relief. On the right is the lower part of a draped Apollo seated above rocks. His right hand lies in his lap, his right foot rests on the omphalos, the lyre stands on his left side. In the centre is a large tripod supporting a basin, above it the claws of a bird (?). On the left of the tripod is the Gryphon upon a plinth, and an ithyphallic bearded term. Inscribed:

καθαρὸν δίκαιον πιστὸν ἀλαθὲς
πνεῦμα θεοῦ σωτῆρος Ἀπόλλωνος

The inscription approximately suggests two hexameters, of which the beginning of the first, and the end of the second are wanting.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 8¾ inches; width, 10½ inches. Smith and Porcher, p. 103, No. 72. See Fig. 11.

1439. Ægipan. Standing figure of the goat-legged Pan, in front of a pine tree, the figure and the tree together forming a pillar. He has Satyr's ears, and goat's beard and horns. Round the body is a fawn's skin, arranged like a mantle, in which the right hand and arm are muffled: the left hand holds a syrinx. The head and hoofs of the fawn's skin hang at the left side. Above the head is a circular socket. Red colour is quite distinct on the drapery, the face and ears of the figure, and on the tree.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 3 feet 6¾ inches. Smith and Porcher, p. 103, No. 73; *Græco-Roman Guide*, II., No. 19. For a similar type of Pan, in Athens, see Clarac, pl. 726F, No. 1736K.

1440. Aristaeus (?). Youthful male figure, standing, leaning on a knotted staff, about which a serpent is twisted, and with the right hand resting on the hip. He has long hair, falling down on each side of his face, and wears what seems to be a mural crown. He wears sandals and a

mantle which passes round the legs and over the left shoulder. His left hand, which has rested on his staff, is wanting. In this figure the features and attributes resemble those of Apollo, but the general type is rather heroic than divine. It has therefore been considered to be a statue of Aristaeus, the mythic founder of Cyrenè, who, as the son of Apollo by the nymph Cyrenè, was said to resemble him in features. On account of the Asclepian staff it has been called a young Asclepios.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 4 feet 5½ inches. Smith and Porcher, p. 103, No. 74; *Græco-Roman Guide*, II., No. 114; Wroth, *Journ. of Hellen. Studies*, IV., p. 46, and plate; Furtwaengler, *Meisterwerke*, p. 489; Reinach, *Répertoire de la Statuaire*, II., p. 31 No. 9.

1441. Terminal bust of the bearded Dionysos. The long hair is confined by a diadem. It falls in clusters behind each of the temples, and in tresses on the shoulders and down the back, where it is only blocked out. The end of the beard is broken away. The top of the head is worked with a dowel-hole, surrounded by a circular ridge, as if to receive a metal ornament, such as a *modius.*—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 7¼ inches. Smith and Porcher, p. 103, No. 76.

1442. Torso of young Satyr, from the neck to the knees. He stands with his left leg somewhat drawn back. The left arm was raised, and the right arm fell by the side. The head was separately attached, and is now lost. There are remains of a stump by the left thigh.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 8½ inches. Smith and Porcher, p. 103, No. 77.

1443. Female figure enthroned, with a Sphinx flanking each side of the throne. She has a long tunic, girt under the breasts, and a mantle which passes over the shoulders, across the knees, and round the left arm. The head, forearms, and left foot of the seated figure, the head of one Sphinx, and the breast and head of the other are wanting.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 11½ inches. Smith and Porcher, p. 103, No. 78.

1444. Standing male figure, perhaps Apollo. The figure stands somewhat in the pose of the Belvedere Apollo, with the right leg advanced and the left leg drawn back. The left arm (in a separate piece now lost) was extended, and the right hung by the side. The back of the head and shoulders was also a separate piece now lost. The figure is in two parts joined by iron cramps in the thighs. The drapery consists of a short tunic, girt at the waist, with a circular brooch on the shoulder, a studded cross-belt, and high boots, with a lion's head in front of each. There is a stump at the right side. He wears a circlet on the head with a rose in the middle.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 6 feet 2 inches. Smith and Porcher, p. 103, No. 79.

1445. Goat, on its hind legs, dragged along by a figure of which only the right hand grasping it by the hair, and part of a high-booted leg, remain.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 11¼ inches. Smith and Porcher, p. 103, No. 81.

1446. Fragment, with two booted legs, and a chlamys falling behind them, on a plinth. A straight joint at the knees. The back is worked flat.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 11¼ inches. Smith and Porcher, p. 103, No. 82.

1447. Draped term. The head, originally attached with an iron dowel is lost. The upper part is human, the arms being closely wrapped in a mantle, fastened on the right shoulder. The lower part is a square term. There are traces of red paint on the mantle.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot 4½ inches. Smith and Porcher, p. 103, No. 83.

1448. Torso of male figure, wearing tunic, cuirass, girt with a sash round the waist and cloak falling over the shoulders and down the back. The head and extended right arm were separately attached, and are now lost. The legs are broken off above the knees.—*Temple of Aphroditè, Cyrenè.*

Marble, with surface much corroded. Height, 10½ inches. Smith and Porcher, p. 104, No. 84.

1449. Draped female torso, wearing a long chiton, girt at the waist, and a mantle which passes under the left arm, and is fastened on the right shoulder. The head and arms, which were separately attached, are now wanting. A part of the base of the neck remains, fixed in its socket by cement. A piece of iron is attached at the base of the right arm.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot 10½ inches. Smith and Porcher, p. 104 No. 85.

1450. Youthful male torso, of figure standing mainly on right leg, with a small mantle passed round the body and over the left arm. The head, right forearm, and lower parts of the legs were separately attached and are now lost.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 1 foot. Smith and Porcher, p. 104, No. 86.

1451. Fragment from the left side of a small relief. A female figure is seated to the left, with head turned to the front. She wears a tunic and large mantle. Her right hand is raised to her head.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 8¾ inches. Smith and Porcher, p. 104. No. 87.

1452. Female portrait head. The hair is brought in large waves from the forehead to each side, and plaits are coiled round in a singular mass on the top of the head, resembling a cone when seen from the front, and a crest when seen from the side. The pupils of the eyes are marked. The upper part of the cone is pierced with a horizontal hole, the purpose of which is not clear. It has been suggested that the head was suspended for use as a weight, but this is improbable.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 11 inches. Smith and Porcher. p. 104, No. 89; *Græco-Roman Guide*, I., No. 88; Mansell, No. 1289. Compare No. 1414.

1453. Female head, perhaps a portrait. The hair is gathered from each side to the back, and is bound with a wreath of ears of corn, and a high band (*sphendonè*). Roughly finished at the back.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 6 inches. Smith and Porcher, p. 104, No. 90.

1454. Heroic head, slightly inclined to its left, with prominent eyebrows, and loose locks of hair falling about the forehead. The hair is bound with a diadem, and the back of the head is left unfinished. There is a small hole at the top, for a metal addition.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 4½ inches. Smith and Porcher, p. 104, No. 93.

1455. Heroic head, beardless; the end of the nose and top of the head broken away.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 10⅜ inches. Smith and Porcher, p. 104, No. 94; *Græco-Roman Guide*, II., No. 177.

1456. Male portrait head, beardless. Hair straight and short; nose broken. Style late and bad. At the back of the head are the remains of drapery.—*Temple of Aphroditè, Cyrenè.*

Height, 9¼ inches. Smith and Porcher, p. 104, No. 95; *Græco-Roman Guide*, II., No. 169.

1457. Unknown male head, beardless; the features those of a man past the middle age, with spare cheeks, and deep-sunk eyes; the hair short and straight.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 7¼ inches. Smith and Porcher, p. 104, No. 96; *Græco-Roman Guide*, I., No. 74.

1458. Female ideal head, of broad type, wearing a diadem. The upper part of the head is wanting. There are large dowel-holes above the head, and entering the neck from the back.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 6 inches. Smith and Porcher, p. 104, No. 98.

1459. Fragment of group, with lion seated, resting its left paw on the head of a bull. The lion's head, which was separately attached, is wanting. The work is late and roughly finished.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 8 inches. Smith and Porcher, p. 104, No. 100.

1460. Lower part of draped male figure, standing, wearing mantle and sandals.—*Temple of Aphroditè, Cyrenè.*

Marble. Height, 9¼ inches. Smith and Porcher, p. 104, No. 102.

1461. Head of Aphroditè. The head is inclined to its right, and looks somewhat upwards. The hair is swathed with a cloth arranged as an *opisthosphendonè*. — *Temple of Aphroditè, Cyrenè.*

Coarse-grained marble, corroded. Height, 4¼ inches. Smith and Porcher, p. 104, No. 104.

1462. Head of Perseus or Hermes. Male head, with short, curling hair, and a pair of wings springing above the temples. The wings would serve equally well either for Perseus or for Hermes, but the build of the head and the expression of the face are better suited to a hero than to a god. The pupils of the eyes are strongly marked, which shows that the head is not older than the Græco-Roman period.—*Temple of Aphroditè, Cyrenè.*

Fine white marble. Height, 3¾ inches. Smith and Porcher, pl. 75, pp. 77, 97.

SCULPTURES FROM THE AUGUSTEUM.

For an account of the Augusteum, see p. 221.

1463. Bust of Antoninus Pius. The head is half turned to the left. The pupils are indicated. The emperor wears a tunic, cuirass, and military cloak with rough woolly fringe, fastened on the right shoulder with a cinquefoil circular brooch. This bust is well sculptured and in very fine condition. The features are intact.—*Augusteum, Cyrenè.*

Parian marble, highly polished. Height, 2 feet 4½ inches. Smith and Porcher, pl. 69, pp. 76, 95, 104, No. 105; Mansell, No. 854; Bernoulli, *Roemische Ikonographie*, II. 2, p. 144, No. 55; *Græco-Roman Guide*, I., No. 24.

1464. Bust of Marcus Aurelius. This bust is in very fine condition, having sustained no injury except a fracture across the neck. The emperor wears a tunic, and military cloak fastened on the right shoulder by a circular brooch, and having a woolly fringe. The hair is skilfully disposed in clustering masses, and the portrait is characteristic. The pupils of the eyes are strongly marked. The bust rests on a circular plinth, on which are three leaves—an

ornament the same in intention as that of the bust called Clytiè in the Third Græco-Roman Room.—*Augusteum, Cyrenè.*

Parian marble. Height, 2 feet 4½ inches, inclusive of plinth. Smith and Porcher, pl. 70, pp. 95, 104, No. 106; Mansell, No. 856 *Græco-Roman Guide*, I., No. 27.

1465. Head of Lucius Verus, broken at the neck; the nose wanting. The sculpture is good, but the condition indifferent.—*Augusteum, Cyrenè.*

Height, 1 foot 2 inches. Smith and Porcher, p. 104, No. 107; *Græco-Roman Guide*, II., No. 151.

1466. Torso of a Roman emperor, in a cuirass, richly ornamented with reliefs. On the breast-plate is a Palladium, represented in a long tunic, and armed with an aegis, helmet and shield. On either side a winged Victory approaches to crown it; the Victory on the right holds with her extended right hand the end of a wreath. The right hand of the other Victory has been similarly extended, but is broken away. In her left hand is a palm branch. The feet of the Palladium rest on the back of the wolf suckling the twins, Romulus and Remus, whose figures have been broken away. Below it is an acanthus ornament, from which spring tendrils, with rosettes. On the lower part of the cuirass are, in the centre, the head of Jupiter Ammon, and, on either side, a winged head of Medusa (of the handsome type) seen in profile; between it and the head of Ammon is, on either side, an eagle with spreading wings. Under the cuirass is a jerkin, on which are two helmets and two swords in sheaths, which are arranged alternately with the reliefs already described. Above the cuirass is a small cloak worn round the neck. On either flank of the cuirass is an elephant's head. These reliefs are rich in decorative

detail, but they are hastily executed and roughly finished. The work appears to be of the second century A.D.—*Found near the Augusteum, Cyrenè.*

Marble. Height, 4 feet 6 inches. Smith and Porcher, p. 104, No. 108; p. 76; *Græco-Roman Guide*, I., No. 46; Pacho, *Voyage dans . . . la Cyrenaique*, pl. 59, p. 220. The work has been assigned to the time of Augustus (*Græco-Roman Guide* I, 46; Newton, *Journ. Hellen. Studies*, VI., p. 379). It has also been thought to be a torso of a statue of Hadrian (Wroth, *Journ. Hellen. Studies*, VI., p. 200; VII., p. 138; Sorlin-Dorigny, *Gaz. Arch.*, 1886, p. 299), on account of the treatment of the cuirass which is similar to that of a statue of Hadrian from Crete, which is now at Constantinople (*Gaz. Arch.*, 1880, pl. 6). In that figure the left foot of the emperor is planted on a prostrate captive.

1467. Female figure, clad in a long chiton girt at the waist, and looped on the sleeves, over which falls a mantle, brought round the body and gathered over the left arm; on the feet are shoes. The head and forearms, which were separately inserted in sockets, are wanting. The composition of the drapery is dignified.—*Augusteum, Cyrenè.*

Marble. Height, 5 feet 6½ inches. Smith and Porcher, p. 105, No. 109; *Græco-Roman Guide*, II., No. 66.

1468. Female portrait bust. The hair is waved and brought together at the back of the head in a coil, as in the period of Faustina the Younger. The bust is draped in a tunic with studded sleeves, and a mantle wrapped round the bust, the edges meeting on its left shoulder. The nose is wanting.—*Augusteum, Cyrenè.*

Marble. Height, 1 foot 10¼ inches. Smith and Porcher, p. 105 No. 110; *Græco-Roman Guide*, I., No. 92.

1469. Atys standing, in a small conical shrine. He is a youthful figure in high relief, nude except for a Phrygian cap, and a cloak which is fastened on the breast and falls over the shoulders. Beside the right hand and left elbow are drilled holes for metal attachments. At each side of the niche is a naked sword, with its point downwards.—*Augusteum, Cyrenè.*

Marble. Height, 8 inches. Smith and Porcher, p. 105, No. 111.

1469*. Corinthian pilaster, with acanthus leaves, and an egg moulding. Above a plain band with a central flower.—*Augusteum, Cyrenè.*

Marble. Height, 1 foot 1 inch.

SCULPTURES FROM LARGE TEMPLE NEAR STADIUM.

For an account of the temple, see p. 221.

1470. Bearded male head, with curly hair. This head, which is somewhat larger than life, has suffered much from fire, being broken in two across the face, and partly calcined. The lips are painted bright red, and the beard black, while the eyeballs were of vitreous paste, inserted in sockets.—*Large Temple near the Stadium, Cyrenè.*

White marble, finely polished. Height, 1 foot 2 inches. Smith and Porcher, p. 71; p. 105, No. 112.

1471. Lower half of female figure, seated on a square seat, with left hand resting on her left knee. She wears a long chiton, mantle and shoes.—*Large Temple near the Stadium, Cyrenè.*

Reddish limestone. Height, 5½ inches. Smith and Porcher, p. 105, No. 113.

SCULPTURES FROM SMALL TEMPLE NEAR STADIUM.

For an account of the temple, see p. 221.

1472. Female torso, perhaps the nymph Cyrenè. The torso extends from the neck to the knees. The head was let into a socket. The arms are broken off below the shoulders. She wears a short tunic, reaching nearly to the knees, girt with a double girdle. Between the breasts it is gathered together by a broad band in such a way that both breasts are left bare. She stands on the left leg, with the right knee bent. When found there were traces of red paint on and near the girdle.—*Small Temple near the Stadium, Cyrenè.*

Marble. Height, 1 foot 3 inches. Smith and Porcher, pl. 67, pp. 94, 105, No. 114; Studniczka, *Kyrene*, p. 171; v. Schneider, *Jahrb. d. Kunsthistor. Sammlungen des Kaiserhauses* (Austria), XII., p. 82; Roscher, *Lexikon*, II., p. 1732; Reinach, *Répertoire de la Statuaire*, II., p. 317, fig. 10.

1473. Female figure. The arms, and the legs from the knees are wanting, and the body has been much injured by the splitting of the marble. The figure stands with the left leg advanced, and wears a chiton and a diploïdion girt under the breasts. The hair is gathered back and confined by a narrow taenia.—*Small Temple near the Stadium, Cyrenè.*

Marble. Height, 2 feet 4 inches. Smith and Porcher, pl. 67; pp. 94, 105, No. 115; Reinach, *Répertoire de la Statuaire*, II., p. 672, fig. 4.

1474. Colossal female (?) head, in several pieces. Flowing hair is brought to each side of the head. The nose, right cheek, and part of the left eye have been broken away. It has been suggested (Studniczka) that this was the head of a temple-image of the goddess Cyrenè herself, and that the temple in which it was found was dedicated to her,

as patron of the city.—*Small Temple near the Stadium, Cyrenè.*

Marble. Height, 1 foot 6½ inches. Smith and Porcher, p. 75, p. 105, No. 116; Studniczka, *Kyrene*, p. 171.

1475. Fragment of a group, representing a bull attacked by a lion. The bull is prostrate, and the lion has sprung on him from behind. Of the bull, the body and parts of the legs remain; of the lion, only the forepaws. The ground on which the bull lies is painted red.—*Small Temple near the Stadium, Cyrenè.*

Marble. Length, 9 inches. Smith and Porcher, p. 105, No. 117.

SCULPTURES FROM THE TEMPLE OF DIONYSOS.

For an account of the temple, see p. 222.

1476. Young Dionysos, standing, holding a bunch of grapes in his left hand. The god stands on his left leg with the right knee slightly bent, and looks a little to his right. He wears a vine-wreath and broad band round his head, and long tresses fall on the shoulders. The preservation of the face and of the elaborately-worked wreath is remarkably perfect. A mantle passes over the left shoulder, round the legs, and over the left arm. He wears sandals, on which is an ivy-leaf ornament. The right arm and hand are wanting, but fell by the right side. The form has an effeminate beauty, though the style is somewhat meretricious. The drapery is carelessly executed, especially at the back. When this statue was first found, red colour was visible on the eyes and the wreath.—*Temple of Dionysos, Cyrenè.*

Parian marble. Height, 5 feet 9 inches. Smith and Porcher, pl. 61, pp. 40, 91, 106, No. 118; Reinach, *Répertoire de la Statuaire*, II., p. 122, fig. 6; *Græco-Roman Guide*, I., No. 110 A pedestal 2 feet high was found at the western end of the cella in the temple, on which the figure was thought to have stood.

1477. The panther of Bacchus, seated on his haunches, raising his left paw and looking upwards to his left. Round his neck is an ivy-wreath. This animal has probably been associated with a statue of Bacchus.—*Temple of Dionysos, Cyrenè.*

Limestone. Height, 2 feet 1 inch. Smith and Porcher, p. 106, No. 119; *Græco-Roman Guide*, II., No. 111. Compare S. Reinach, *Monuments Piot*, IV., pl. 10, p. 105.

SCULPTURES FROM VARIOUS SITES AT CYRENÈ.

1478. Female figure, standing, with the left knee bent, and the right hand resting on the right hip. The head, left hand and little finger of right hand are wanting. She wears sandals, and a long chiton and diploïdion, over which is a mantle wound round the body and left arm. This statue may represent some member of the Imperial house.—*Found near colonnade west of Temple of Dionysos, Cyrenè.*

Marble. Height, 5 feet 4½ inches. Smith and Porcher, p. 106, No. 120; *Græco-Roman Guide*, II., No. 71.

1479. Athenè, standing, with left foot drawn back. She wears a long chiton, a mantle richly folded about her, sandals and aegis. The aegis passes across the bosom, and appears to be doubled back under the drapery. It is hardly indicated except by the Gorgoneion which is of the later idealised type. The head and forearms are wanting.—*Near colonnade west of Temple of Dionysos, Cyrenè.*

Parian marble. Height, 4 feet 9 inches. Smith and Porcher, p. 106 No. 121; *Græco-Roman Guide*, II., No. 67.

1480. Portrait statue of a young girl standing. She wears a long chiton, a mantle, and shoes. A short veil, reaching to the base of the neck, and distinct from the mantle, is drawn over the back of the head. The forearms were separately attached and are now wanting. The hair falls in waves on each side of the head, and is confined by a double circlet. It is gathered in a coil at the back of the head under the veil. On the left knee are still traces of red colour. The sculpture is very careless, and probably not earlier than the third century A.D. On the top of the head is an oblong rectangular sinking, as if for the insertion of a dowel.—*Found near the central Theatre, Cyrenè.*

Marble. Height, 4 feet 1 inch. Discovered by sailors from H.M.S. *Melpomene*, during the expedition of Captain Smith and Captain Porcher. Smith and Porcher, p. 106, No. 122; p. 83; *Græco-Roman Guide*, II., No. 90.

1481. Torso of a draped male figure, from the neck to the middle of the thighs, wearing a girt tunic, and a chlamys fastened with a brooch above the right breast. A part of the drapery on the right side was separately attached. The drapery is finely and delicately worked.—*Cyrenè.*

Marble. Height, 1 foot. Smith and Porcher, p. 106, No. 123.

1482. Torso of nude male figure standing to the front. The right leg is broken off high up, the left leg at the knee. Both arms and the head are wanting. There is a deep hole in the left shoulder and a depression above it. From the way in which both arms were extended towards the figure's left, it has been called Apollo bending his bow, but the erect torso does not suit this interpretation.—*Cyrenè.*

Marble, partly burnt. Height, 1 foot 1 inch. Smith and Porcher, p. 106, No. 124.

1483. Aphroditè and Eros. Aphroditè stands on the right leg with the left leg bent, half draped in a large mantle which passes over the left shoulder, and round the right leg. She wears sandals. The left arm is bent up at the elbow, and the right arm (now wanting) was extended. The left hand and head are wanting. Tresses of hair fall on the left shoulder. Eros, of whom only the feet and a raised left hand holding a torch (?) remain, stands by the right side of Aphroditè.—*Cyrenè.*

Marble. Height, 2 feet 1½ inches. Smith and Porcher, p. 106, No. 125.

1484. Lower part, from the waist, of a figure of Aphroditè with left hand before her middle, and holding a small fold of drapery which falls at the back of her legs. At the right a dolphin.—*Cyrenè.*

Reddish limestone, roughly executed. Height, 8 inches. Smith and Porcher, p. 106, No. 126.

1485. Aristaeus (?). Male figure, headless, standing, leaning on a knotted staff below his left arm, while his right hand rests on the thigh. He is draped in a large mantle which passes round the body and over the left shoulder. A serpent is twined round the staff. Beside the left foot is the sacred cone (*omphalos*) of Apollo, with a network covering. The serpent twined round the stick naturally suggests Asclepios, but the figure is youthful for Asclepios, and the omphalos indicates an intimate connexion with Apollo. The figure has, therefore, been identified as Aristaeus, the son of Apollo and the nymph Cyrenè, and founder of the city of Cyrenè.—*Cyrenè.*

Marble. Height, 2 feet. Smith and Porcher, p. 107, No. 127. Cf. No. 1440.

1486. Male head, with curling hair, and short curling beard; the nose wanting; probably a Roman Emperor. It bears some resemblance to Albinus. Art late and coarse.—*Cyrenè.*

Height, 1 foot 5 inches. Smith and Porcher, p. 107, No. 128.

1487. A female figure is seated in an easy position on a chair with high semi-circular back, seat covered with drapery and a cushion, and a footstool. She wears a long chiton, girt under the breasts, and a large mantle, and sits with the right arm over the back of the chair. Both hands, and the head which was separately attached, are now wanting. The left hand supported some object such as a lyre, for which a dowel-hole remains.—*Cyrenè.*

Marble. Height, 11½ inches. Smith and Porcher, p. 107, No. 129.

1488. Dionysos. Youthful figure, standing to the front, with left knee bent. He wears a large mantle which passes over the left shoulder, across the back, round the legs, and over the left arm. The flowing hair is brought to a mass at the back of the head; tresses fall on the shoulders and down the back, and he wears an ivy-wreath. He holds a large two-handled vase in his right hand (parts of vase and hand being lost). By his left side is a large vase (*pithos*) half sunk in the ground, with a ring in front, and a flat lid. The whole of the work is very rude. —*Cyrenè.*

Reddish limestone, with traces of a fine coat of cement on the surface. Height, 1 foot 6 inches. Smith and Porcher, p. 107, No. 130.

1489. Head of Ariadnè, or a Maenad. Female head, slightly raised, with parted lips. The hair is bound with a broad band across the forehead, and with an ivy-wreath. The back of the head is left unfinished; the nose and chin are injured.—*Cyrenè.*

Marble. Height, 9 inches. Smith and Porcher, p. 107, No. 131.

1490. Cybelè, enthroned. She is seated on a high-backed chair, which is flanked, on each side, by the figure of a lion, seated on its haunches. She has a long sleeved chiton girt under the breasts, and a mantle which crosses her lap. Long tresses of hair fall on each shoulder. She has a small lion on her lap, a bowl in her right hand, and a large tympanum on her left arm. Most of the tympanum was a piece separately attached, and now lost. The face of the goddess is also broken away.—*Cyrenè.*

Marble. Height, 11½ inches. Smith and Porcher, p. 107, No. 132.

1491. Hermaphroditos. An androgynous figure stands mainly on the left leg, with the right knee bent. The left hand holds drapery round the legs and in front in the manner of a half-draped Aphroditè. The right arm is shown by marks of attachment to have crossed the breast. Both arms and the head are wanting. The broad ends of a taenia fall on each shoulder. The hair falls in a square-cut compact mass down the back.—*Cyrenè.*

Marble. Height, 3 feet 5 inches. Smith and Porcher, p. 107, No. 133.

1492. Head of Atys or Ganymede. Youthful male head, inclined to its left, wearing a Phrygian cap. Thick locks of hair fall from under the cap. The lower jaw is broken away. The mouth was open, as the upper teeth are seen. —*Cyrenè.*

Polished white marble. Height, 4 inches. Smith and Porcher, p. 107, No. 134.

1493. Torso of female figure, dancing, from the neck to the ankles. She stands with the left leg immediately in front of the right leg. The left arm (now wanting) was near the left side. The right hand is immediately above the left breast. The head and the left arm were of

separate pieces attached. The body and arms are closely wrapped in a mantle, the right hand alone being left free.—*Cyrenè.*

Marble. Height, 1 foot 8 inches. Smith and Porcher, p. 107, No. 135

1494. Female bust, rudely executed, with drapery round the shoulders and long hair. The left side of the face is broken away. Inscribed below, Νέμεσις Ὡρίωνος-L-IϘ. Nemesis, daughter of Orion. Sixteen years (old). Compare vol. i., No. 656.—*Obtained from Arabs at Cyrenè.*

Marble. Height, 9½ inches. Smith and Porcher, p. 107, No. 136.

1495. Torso of Fortuna (?) from the neck to the knees. A female figure standing, with the right knee bent, and with a cornucopia on her left arm. She wears a chiton, and a mantle which passes over the shoulders, round the legs and over the left arm. The head, which was separately attached, the left shoulder, hands and feet, are wanting.—*Cyrenè.*

Marble. Height, 7¼ inches. Smith and Porcher, p. 107, No. 137.

1496. Draped male torso, from the neck to the knees, standing on the right leg, with the left knee bent, and the right hand on the right thigh. A large mantle passes over the left shoulder, round the legs, and about the left arm.—*Cyrenè.*

Marble. Height, 9¾ inches. Smith and Porcher, p. 107, No. 139.

1497. Standing male figure. The figure stands on the left leg with the right foot drawn back, and leans to its right, as if resting on a staff beneath the right shoulder. A mantle passes round the body, and about the left arm, which is held behind the back. The head and right arm

were separately attached, and are now lost. The right foot is broken away. The back is unfinished.—*Cyrenè.*

Marble. Height, 1 foot 2 inches. Smith and Porcher, p. 108. No. 140.

1498. Female torso, from the neck to the knees. She wears a long chiton girt at the waist, and a mantle that passes over the left shoulder, round the body, and over the left arm.—*Cyrenè.*

Reddish limestone. Height, 10 inches. Smith and Porcher, p. 108, No. 141.

1499. Female head (Cyrene?) wearing a high turreted crown, with a trefoil flower in front. The head is slightly inclined to its left and upwards. The hair is in thick curls falling to each side and over the neck.—*Cyrenè.*

Marble. Height, 4⅝ inches. Smith and Porcher, p. 108, No. 142.

1500. Female head, slightly inclined to its left. The hair is brought to each side from under a broad diadem, and is gathered in a mass at the back.—*Cyrenè.*

Marble. Height, 4½ inches. Smith and Porcher, p. 108, No. 143.

1501. Female portrait bust. The hair is drawn back from the forehead, and gathered in a roll above the head. Two tresses fall down to the shoulders. There is drapery on the bust. The back of the head was never finished.—*Cyrenè.*

Marble. Height, 10½ inches. Smith and Porcher, p. 108, No. 145.

1502. Lioness, seated on her haunches, looking up to her left. —*Cyrenè.*

Marble. Height, 1 foot 1 inch. Smith and Porcher, p. 108, No. 146.

1503. Head of goat, broken off at neck. Rough careless work. —*Cyrenè.*

Limestone. Height, 8 inches. Smith and Porcher, p. 108, No. 147 ("Bull's head").

1504. Female portrait head. The hair waved and gathered into a knot behind; nose, chin, and mouth broken away. At the back of the neck is a fragment of drapery.—*Cyrenè.*

Marble. Height, 1 foot 1¾ inches. Smith and Porcher; *Græco-Roman Guide*, II., No. 174.

1505. Female ideal head, larger than life. The ears pierced. A veil covers the back of the head, and is cut off with a smooth joint at the nape of the neck, the base of which has been fitted into a statue. The nose, part of right cheek, and part of base of neck are broken away.—*Cyrenè.*

Marble. Height, 1 foot 5½ inches. Smith and Porcher; *Græco-Roman Guide*, II., No. 101.

1506. (Plate XXV., fig. 2.) Male head, worked to fit into a socket, probably from a statue. The hair or helmet was also in separate pieces, attached. The eyes have inlaid eyeballs, surrounded by thin plates of bronze, which may have represented eye-lashes. The pupils, which were of inlaid stones or glass paste, are lost.—*Cyrenè.*

Marble. Height, 1 foot. Smith and Porcher, pl. 64, p. 92. Compare No. 1397.

SCULPTURE FROM SALAMIS (CYPRUS).

The architectural fragment described below was found in the course of excavations carried on at the Cypriote Salamis, in 1890, by Messrs. H. A. Tubbs and J. A. R. Monro, on behalf of the Cyprus Exploration Fund, and was presented by the Committee of that body.

1510. (Plate XXVII.) Sculptured capital. From the right and left sides of a capital with a square abacus issue the heads and foreparts of winged bulls. The heads are inclined downwards. Wings issue from the shoulders, which curl round in a manner that roughly suggests the volutes of an Ionic capital. One of the two bulls is fairly complete, except for the horns and ears. Of the other little remains except part of one wing, and of the neck. It has been restored with the adjoining part of the abacus from the opposite side.

Between the two bulls is a female figure, wearing a modius, and supporting the abacus on her modius and with her hands. The figure wears a chiton girt at the waist. Below the waist the folds of drapery are modified to take the form of acanthus leaves. Two ends of drapery hanging from the arms are similarly treated. In place of legs are spiral stems, which also have acanthus leaves issuing from them. Of the Caryatid at the opposite side of the capital only slight traces remain.

The use of the forepart of a bull as an architectural member is derived from the East, and especially from Persia. Compare the columns of Persepolis (Perrot and Chipiez, v., p. 701), and Susa (*Gaz. Arch.*, xii., pl. 27). In archaic Greek sculpture it is found at Ephesus (vol. i., No. 48, *3*; cf. Benndorf, *Heroon*, p. 67, fig. 46*b*), and in later art, at Delos (*Bull. de Corr. Hellénique*, viii., pl. 17), and Xanthos (cf. No. 953). With wings it occurs over the doorway

of the enclosure at Giöl-baschi, erected about 400 B.C. (Benndorf, *Heroon*, pl. 6, p. 66). It also occurs in smaller ornaments, as in the composite capital of the gold pin from Paphos (*Journ. of Hellen. Studies*, ix., pl. 11).

The earliest example of the Caryatid figure, terminating in acanthus scrolls, appears to be on a marble chair at Athens, which is attributed from the form of the inscription to the beginning of the fourth century B.C. (Le Bas, *Voyage, Architecture, Athènes*, ii., pl. 13; cf. *Berlin Cat. of Sculpture*, No. 1051). It also occurs on a fourth-century vase (*Ber. d. k. sächs. Ges. d. Wiss.*, 1875, pl. 4), and on the capital of a shrine in the Temple of Apollo at Branchidae, of the close of the fourth century B.C. (Rayet and Thomas, *Milet et le Golfe Latmique*, pl. 46). Subsequently various modifications of the subject became a common decorative theme. Cf. *Mon. dell' Inst.*, ii., pl. 4, for late Etruscan work. See also *Anc. Terracottas in the Brit. Mus.*, pl. 14, No. 22; Ellis, *Townley Gallery*, ii., p. 212; *Mon. dell' Inst.*, v., pl. 30.

The figure on the present work is most akin to the fourth-century examples mentioned above. No other example has been pointed out which combines the bulls and the Caryatids.—*From the Agora, Salamis, Cyprus. Presented by the Cyprus Exploration Fund*, 1891.

Marble. Height, 3 feet 2 inches. *Journ. of Hellen. Studies*, XII., pp. 78, 134.

END OF VOL. II.

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THE SUBSTRUCTURE OF THE NEREID MONUMENT.

From a Drawing by G. Scharf.

Second Frieze, Stylobate and Intercolumniation of Nereid Monument.

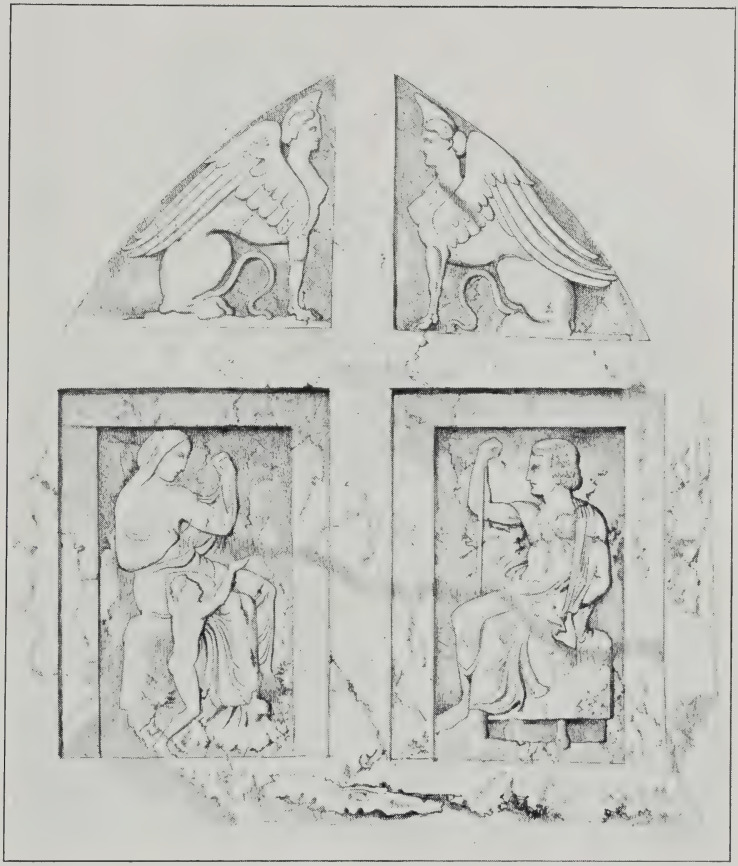
First Frieze of Nereid Monument. (No. 850*b*.)

FIGURE OF NEREID. (No. 909.)

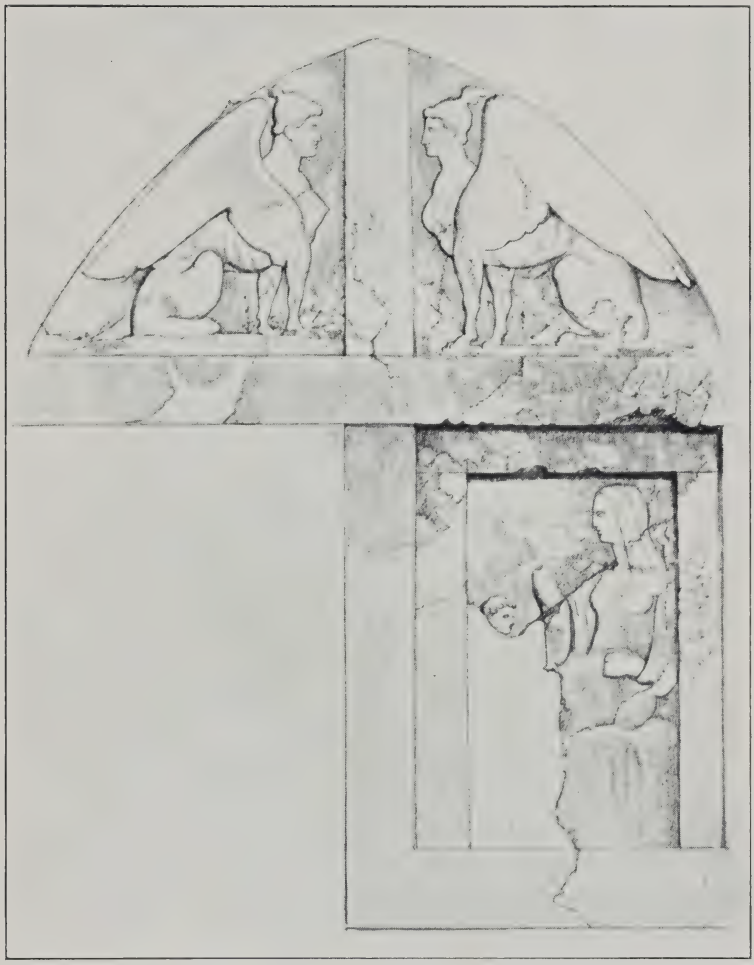
THE TOMB OF PAYAVA. (No. 950.)

From a Drawing by G. Scharf.

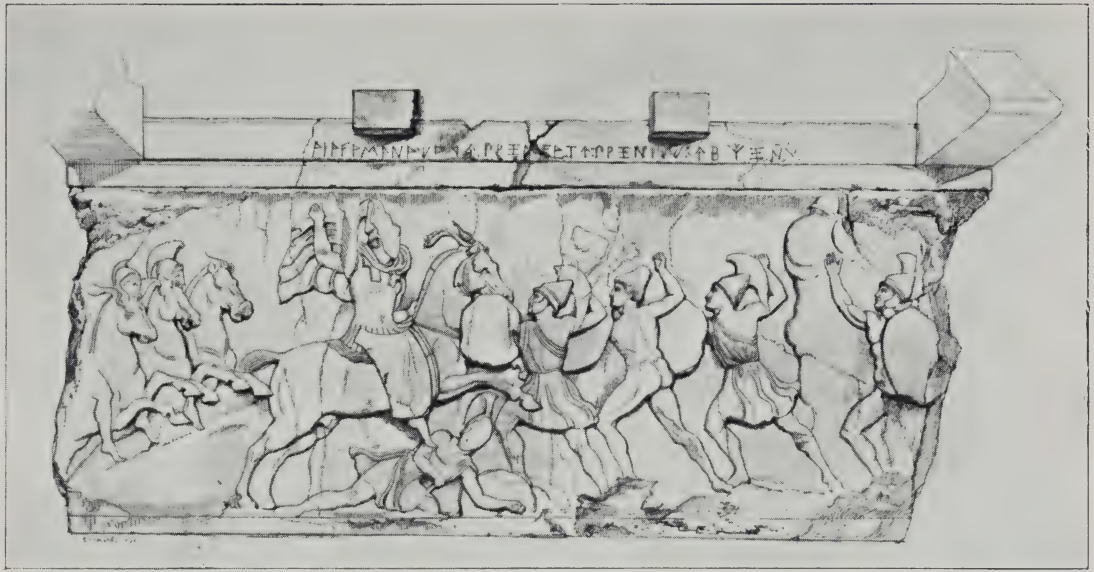
Roof of the Tomb of Payava. (No. 950, 1.)



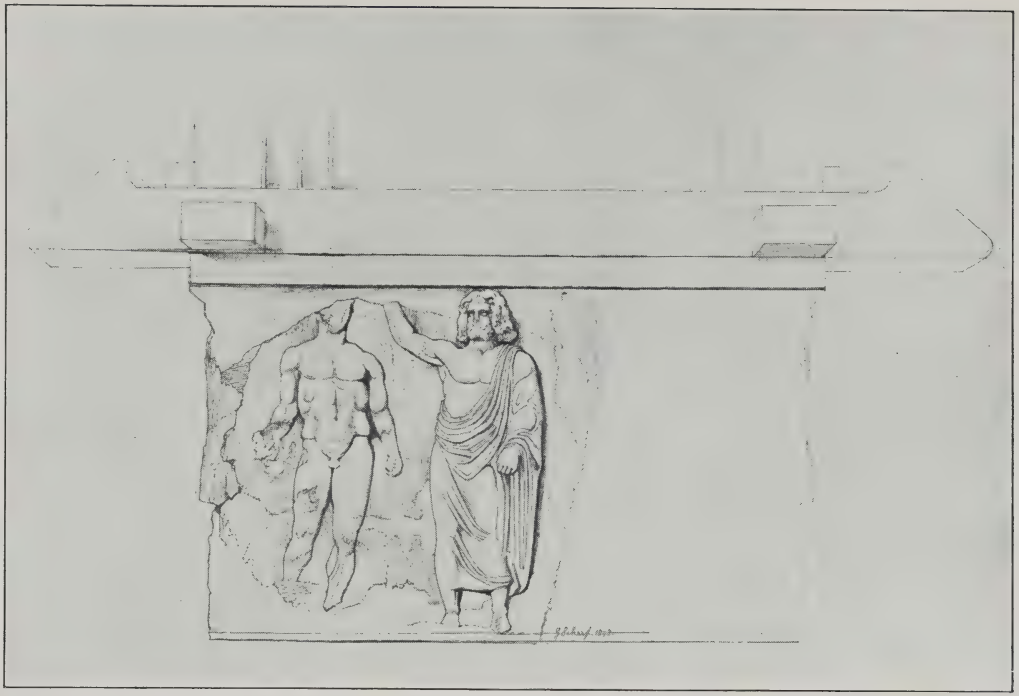
SOUTH END OF THE TOMB OF PAYAVA. (No. 950, 3.)



NORTH END OF THE TOMB OF PAYAVA. (No. 950, 4.)



East Side of Frieze, Tomb of Payava. (No. 950, 5.)



North Side of Frieze, Tomb of Payava. (No. 950, 6.)

West Side of Frieze, Tomb of Payava. (No. 950, 7.)

THE LIBRARY

South Side of Frieze, Tomb of Payava. (No. 950, 8.)

ROOF OF TOMB OF MEREHI. (No. 951, 1.)

THE MAUSOLEUM, AS RESTORED BY C. R. COCKERELL.

THE LIBRARY

THE RESTORED ORDER OF THE MAUSOLEUM. (No.980.)

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OF

THE CHARIOT GROUP OF THE MAUSOLEUM. (NOS. 1000–1004.)

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OF THE

THE FRIEZE OF THE ORDER OF THE MAUSOLEUM. (Slabs 1014, 1015.)

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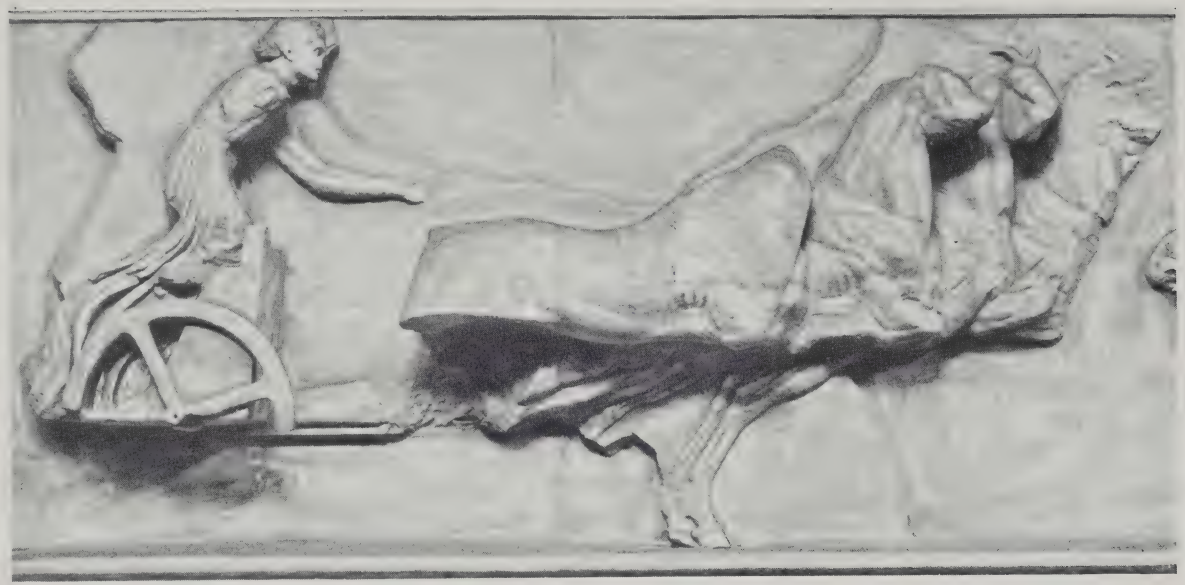

Slab from the Chariot Frieze of the Mausoleum. (No. 1037.)

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EQUESTRIAN FIGURE FROM THE MAUSOLEUM. (No. 1045.)

Fig. 1.
Portrait Head from the Mausoleum.
(No. 1054.)

Fig. 2.
Male Head from the Mausoleum.
(No. 1058.)

COLOSSAL HEAD FROM PRIENÈ. (No. 1151.)

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PORTRAIT STATUE FROM PRIENÈ. (No. 1152.)

PIER OF TEMPLE OF ARTEMIS AT EPHESUS. (NOS. 1204, 1206.)

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STATUE OF DEMETER, FROM CNIDOS. (No. 1300.)

Fig. 1.
HEAD OF A GIRL, FROM CNIDOS.
(No. 1315.)

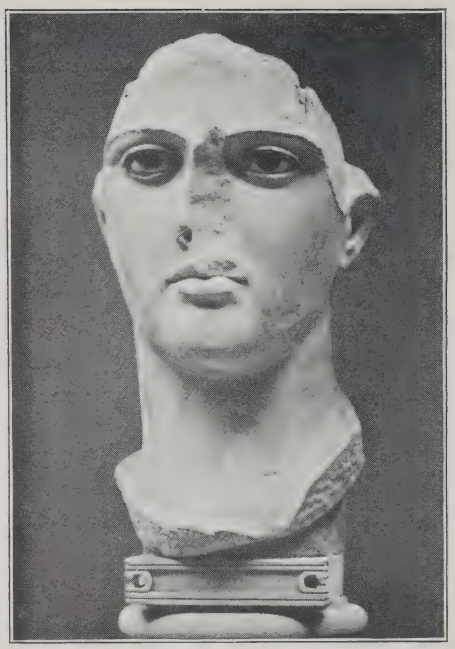

Fig. 2.
HEAD WITH INLAID EYES, FROM CYRENÈ.
(No. 1506.)

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COLOSSAL LION FROM CNIDOS. (No. 1350.)

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Sculptured Capital from Salamis (Cyprus). (No. 1510.)

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